

Two paintings by J. Alden Weir are hailed as masterpieces of American painting in virtually every published history of American art or American Impressionism. They are *The Red Bridge*, ca 1895, and *The Factory Village*, 1897 (both at the Metropolitan Museum in New York). Their subject matter, as commonplace as any in Weir's work, is arresting because, unlike most earlier American works, it represents the intrusion of the industrial age into American life (Weir's father and elder brother created two rare early examples). Yet it is more than subject matter that accounts for *The Red Bridge* and *The Factory Village* being regarded as exceptional works of art. They represent nothing less than a new "modern" way of seeing.

Other Weir paintings are also admired, including, among others, *Upland Pasture*, ca 1905 (National Museum of American Art), *Building a Dam*, *Shetucket*, ca 1908 (Cleveland Museum of Art), *The Fishing Party*, ca 1915 (The Phillips Collection), and *Windham Village*, ca 1914 (The Saint Louis Art Museum). Were his *oeuvre* limited to only these paintings, J. Alden Weir would have a prominent place in American art history, but there are many other fine Weir paintings — portraits and still lifes as well as landscapes — and watercolors, drawings, pastels, and etchings.

At Weir Farm the public and art scholars alike can see the sites of many Weir paintings, drawings, and etchings. Such an opportunity is exceedingly rare. As people perceive the relationship between the man, the place, and the work, the work will be better understood. And since so many famous artist friends visited Weir in Branchville and painted there — Albert Pinkham Ryder, John Henry Twachtman, Childe Hassam, John Singer Sargent, J. Appleton Brown, William Glackens, among others — the site offers the opportunity to gain a better understanding of American Impressionism in general. Even Ryder's art, though not Impressionist, has connections with the landscape of Weir Farm.

Life and Works

Julian Alden Weir was born at West Point, New York, on August 30, 1852. He grew up in a heady artistic environment. His father, Robert W. Weir, was the drawing professor at the military academy and a successful painter. He was known for historical, religious, and landscape subjects, including *Embarkation of the Pilgrims* in the Capitol rotunda in Washington D.C. Robert Weir had been one of New York's Knickerbocker circle of artists, writers, and patrons, and he remained friends with several, including the artist Asher Durand and the poet William Cullen Bryant, who often visited him after his move to West Point.

Brother John, older than Julian by fourteen years, was already a professional artist in New York when Julian arrived in 1868 to study at the National Academy of Design. A year later, John Ferguson Weir became the founding director of the art school at Yale University, the first in the nation to be part of an academic institution. He continued to teach there for many years. Once he had established a reputation of his own, J. Alden Weir visited classes there and critiqued students' work. The brothers always had a close, mutually supportive relationship.

J. Alden Weir, William Merritt Chase, and Albert Pinkham Ryder were fellow students at the National Academy of Design, and they became lifelong friends. Weir made friends easily and kept them. When he died in 1919, several obituaries called him the best loved artist in America. His godmother, Mrs. Bradford R. Alden, had been so fond of him that she had financed his years of study in Paris, from 1873 to 1877. To express his gratitude he had taken "J. Alden Weir" as his professional name, remaining Julian to his family and simply Weir to his friends.

In Paris he studied at the prestigious Ecole des Beaux-Arts with Jean-Léon Gérôme, who instilled in him a strong concern for drawing and the structural modeling of form. An outstanding student, Weir received the

highest award in Gérôme's studio that an American could attain, and three of his paintings were accepted for the annual exhibitions at the Paris Salon. Such hard-won achievements were prizes in more ways than one, for in the years after the Civil War a European art education and recognition by juried exhibitions such as the Salon were virtual prerequisites for a successful career in America.

Although Weir was training to work at portraiture, he did some landscape painting on his own, especially when traveling in Brittany, Belgium, Holland, and Spain. Frans Hals was an idol, but he also admired and became the close friend of the young Frenchman, Jules Bastien-Lepage, whose ability to capture the light and atmosphere of outdoor settings and integrate well-drawn figures into them appealed to many young artists.

When Weir returned to New York in October 1877, he quickly became a leading figure in the American art scene. He was active in the new Society of American Artists, the venerable National Academy of Design, the American Water Color Society, and later, in the 1880s, the new Painters in Pastel. He was a member of the lively Tile Club, whose artist members ostensibly met to decorate ceramic tiles but mostly to socialize. Weir taught at the Art Students League, Cooper Union, and privately.

Weir also advised American art collectors, such as Henry Marquand and Erwin Davis, on the acquisition of European art by both Old Masters and living painters. Such commissions enabled him to make several trips abroad, including one in 1881, when he painted in Holland with his brother John, Bastien-Lepage, and Twachtman, whom he had met in New York and who had become a close friend.

In 1882 he fell in love with Anna Dwight Baker of New York City and Windham Center, Connecticut. He and Anna were married in the spring of 1883, and the list of wedding ushers ranged from artists like Chase

to architect Stanford White to Elliott Roosevelt, younger brother of Theodore. Before their wedding trip to Europe, the couple spent several weeks at what is now Weir Farm National Historic Site. Weir had acquired the property the previous summer from Erwin Davis, who traded the farm for a still-life painting Weir had bought for \$560 at a New York gallery. (New York art dealer F.N. Price's memoirs say it was by a painter named Procter and Weir had sacrificed his summer to buy it, but no proof has been found.) The deed for the farm was transferred to Weir on July 19, 1882, after a token payment of \$10.

Weir was unsure where Branchville was before going in mid-June 1882 to inspect the property Davis had offered him, but he knew Ridgefield, presumably the town rather than the township of which Branchville is a part. His family was vacationing there just then and probably not for the first time. When Anna wrote to Weir at Ridgefield during the June 1882 visit, she imagined him "surrounded once again with those green hills and fields of which you are so fond."

Weir at first thought he would use the Branchville farm only occasionally. He already had plans well under way to build a summer home for himself and Anna in the Keene Valley area of the Adirondacks. He had bought land, had his friend Stanford White draw up house plans, and spent much of the summer of 1882 clearing brush and working on the foundation. He had hoped for a finished house by the fall, but so much construction was going on in the area that he had failed to get enough seasoned timber.

Weir at Branchville

On their honeymoon trip abroad in the summer of 1883, Weir and Anna began shopping for furnishings for the Keene Valley place. Weir had arranged for repairs at Branchville and moved some belongings in, and he and Anna had enjoyed their stay at the farm, but they still did not expect to make a home there. They must have been surprised at experiencing intense homesickness for "the quiet plain little house among the rocks,"

as Weir called it, just a few weeks into their honeymoon. John Ferguson Weir, staying at the farm that summer, encouraged his brother to "hang on to this place, old boy...and you will find it a haven of refuge." Weir and Anna cut short their wedding trip by several weeks and were happily back in New York and Branchville by October. Talk of an Adirondacks house disappears at this point, and Weir sold the Keene Valley property a few years later. The words "*Here shall we rest and call content our home,*" offered by brother John in an 1883 letter as a testament to the plain little house, were later painted over its front door.

The Weir family began staying at Branchville every summer from May to late fall. Although Weir had a farm manager and other help, he wanted to do so much farm work himself that for a while he complained of little time to paint while he was in the country. He had an orchard and a vegetable garden, raised grains and grasses, kept cows, horses, oxen, and chickens, and planted trees.

Weir did not finish building a studio at Branchville until 1885. The Branchville landscape was not yet a motif in his work (although a small watercolor dated 1882 has recently been discovered). In the 1880s he generally did strong figure paintings, often of family and friends in interior settings, as well as flower pictures that are dark and dramatic, the delicacy and coloring of the blooms often contrasting with glistening metal or porcelain. This figural and still-life work established him in the New York art world.

Conservative though his paintings of the 1880s might at first appear, they were often daringly experimental. In watercolor and gouache works like *Anna Sewing* (1885) and *Anna and Caro in the Twelfth Street House* (1887), Weir's treatment of space emphasizes forms and their relationships on the surface of the paper rather than in the third dimension. As early as 1881 Weir had shown a similar strong interest in surface design, and disregard of traditional perspective, in the cityscape *Snowstorm in Mercer Street*. Such works reveal an

interest in and understanding of the work of Whistler (briefly a student of Robert Weir at West Point) and of Edouard Manet, although Weir's way with color, form, and abstract composition is not imitative.

In the late 1880s, Weir tried landscape painting again for the first time since his student days, and he took chances with this genre as well. *Lengthening Shadows* (1887), exhibited in the 1889 Universal Exposition in Paris, employs an illogical vertical perspective, with detail and color as rich in the distance as in the foreground, an interlocking design, and an unnatural golden sunlight that seems to distill and freeze the scene. The abstract composition becomes a visual metaphor for Weir's understanding of the permanence, harmony, and spirituality underlying nature. While a beautiful work and daringly "modern," *Lengthening Shadows* is not an Impressionist work.

Weir and Twachtman, best friends from the time they first met, began to be able to spend more time together in the late 1880s when Twachtman was again living in the east. He probably rented a house in Greenwich, Connecticut, as early as 1886, and in the summer of 1888 he leased a place near Branchville before permanently settling in Greenwich a couple of years later. Train travel made it easy for the artists and their families to get together, and they often did, both in the country and New York. Weir and Twachtman exhibited together in New York in 1889. At Branchville, they experimented with etching and worked extensively on pastels. At least once, after Weir had closed his farm for the season, they boarded at a nearby house so that they could paint winter landscapes.

Twachtman had always concentrated on landscape work, and Weir now began to. Although he had loved nature from boyhood, he had seemed to need time to absorb the Branchville countryside around him. The pastels that he and Twachtman did in Branchville in the late 1880s may have spurred Weir's turn to landscape painting. The passion the two artists shared for

Japanese landscape prints may have inspired them both. From about 1889, when he turned to landscape work, Weir's art changed. His colors were lighter, and he was employing new techniques that appeared strange, or even crude, to many viewers. By 1891 critics were calling him an Impressionist, often derisively, for Impressionism was still somewhat new and strange in America. His brother John tried to steer him away from what Weir called "the mystery of a new path," but to no avail. And while Weir's art was undergoing change, his personal life was suddenly in turmoil. Anna Weir died February 8, 1892, a few days after giving birth to the couple's third daughter Cora. Daughter Caroline had been born in 1884 and Dorothy in 1890. An only son, born in 1887, had died suddenly in 1889, just weeks before Weir's father died. Although the earlier deaths had hit hard, the pain J. Alden Weir experienced at the death of Anna almost undid him.

For many months, Weir would not set foot on the Branchville farm because the place was so intertwined with memories of his wife. Instead he spent much of the summer of 1892 painting a mural for the Manufactures and Liberal Arts Building at the World's Columbian Exhibition at Chicago. He taught summer classes with Twachtman at Cos Cob, Connecticut, in 1892 and 1893. He returned to Branchville regularly only after he married Ella Baker, Anna's sister, on October 29, 1893.

The 1890s saw the development of Weir's personal interpretation of Impressionism. From about 1895 to about 1910 Weir produced his finest paintings in an Impressionist manner, with broken but not aggressive brushwork and colors that are somewhat tonal, with a limited palette of varied hues. His landscapes are of rural scenes, often of open hill country in midsummer around noontime. On visits to his in-laws' place in Windham, a farm that he eventually inherited, he painted a factory and an iron bridge as well as countryside. The Branchville pictures are always pastoral, however. Branchville was the place he loved the most

and painted the most. Weir's landscape paintings celebrate place, and the place is homeground. His love of a place of his own — of "Home, Sweet Home" — is as American as Weir was.

Late in 1897 Weir became one of the founders of The Ten American Painters, a group dissatisfied with the exhibition practices of the Society of American Artists. He exhibited with The Ten every year until the group disbanded in 1919. In 1899 he gave up teaching to devote himself to painting. In the 1910s he developed heart disease, but he continued to be an active painter even as he became ever more involved in artists' societies. In 1911 he was elected the first president of the Association of American Painters and Sculptors, the group that was to form the International Exhibition of Modern Art (the Armory Show) of 1913, but he resigned when it was imputed that the Association was formed in opposition to the National Academy, of which he was a devoted member. He exhibited in the Armory Show, however, and he was, as always, open to what he saw there that was new. In 1915 he told a reporter that modernists were to be credited for "breaking through traditions that are dead." In 1915 he also became President of the National Academy of Design and of The Metropolitan Museum of Art. In 1919, shortly before his death on December 8, he became a founding member of the New Society of American Painters, Sculptors and Gravers.

He had continued to be an active exhibitor in his later years. In 1911-12, Weir had been much involved in organizing a retrospective exhibition of his work that was shown in Boston, New York, Pittsburgh, and Buffalo. He exhibited in major exhibitions of the early twentieth century, such as the 1900 Universal Exposition in Paris, where he won a bronze medal, the Pan-American Exposition, in Buffalo in 1901, and the Panama-Pacific International Exposition, in San Francisco in 1915, where he was both medal-winner and jury member.

THE ARTISTIC PROCESS CONTINUES AT WEIR FARM

Through the years Weir made improvements to the farm, including adding acreage, expanding the house, and constructing a tennis court and fishing pond, the latter with prize money from the Boston Art Club in 1896. In 1907, he purchased the Webb farm.

Weir Farm was a gathering place for artists in Weir's time and continued to be after his death, but the farm was not an art colony. Artists who came to the site were visitors, not residents. They came for a day or, at most, several weeks in order to be with Weir, to relax, to paint, and to talk about art.

Evidence to date suggests that Weir attracted the most visitors, and he taught classes at the farm from 1897 until 1901. But virtually nothing about these classes or their students is currently known, and much more research needs to take place to document artists who visited and painted at the farm between 1882 and the present.

Nonetheless, Weir Farm is one of very few historic sites to offer, intact, the home, studio, and grounds of an important late-nineteenth century American artist whose attitude toward his family, friends, and nature was integral to his artistic vision. The site was also the home of a noted American sculptor.

Mahonri Young

After Weir's death, his daughter, artist Dorothy Weir Young inherited her father's farm. In 1931, she married Mahonri Mackintosh Young (1877-1957), a grandson of the Mormon leader Brigham Young and a prominent sculptor whose small bronzes of laborers and boxers had won him wide recognition. His monumental public works include *This Is the Place* (Immigration Canyon, Utah) and *The Seagull Monument* (Salt Lake City, Utah); at his sculpture studio at Branchville, which he built just steps away from Weir's studio, Young sculpted the figures and friezes that grace *This Is the Place*. Known also as an outstanding draftsman,

Young frequently sketched, painted, and etched the Branchville landscape. After his death in 1957, the Weir Farm property was purchased by the artists Doris and Sperry Andrews.

Doris and Sperry Andrews

In 1952, when he was a student at the Art Students League, Sperry Andrews first visited Weir Farm to meet Mahonri Young, whose name was well known at the school (Weir Farm Heritage Trust, 1993). Thus began the Doris and Sperry Andrews' friendship with Young and their decades-long association with the farm, first as frequent visitors, then as its owners. Doris and Sperry Andrews are the current resident artists, amateur historians, and most importantly, painters of the farm's light, moods, intimate views, and landscapes. The Andrews family has sustained the farm's continuous use by artists into the present.

CHANGES IN THE LANDSCAPE

The landscape at Weir Farm reflects its continuous use by artists since 1882. The most historically significant changes are those Weir made; after his death, Cora Weir Burlingham, Dorothy Weir Young, and Mahonri Young made other alterations.

The Weir landscape was shaped from an existing farm to include a wide variety of functional and aesthetic features. These elements were created on a glacial landscape marked by undulating topography, areas of exposed bedrock, sporadic ridges and sloped areas with prominent rock outcroppings, and surface boulders.

The landscape is significant for its association with the work of J. Alden Weir and his associates; its pastoral qualities were reflected in many of Weir's paintings. Weir's residence here allowed him to develop an emerging interest in painting *en plein air* as well as to indulge his interests in agriculture and horticulture.

Through time, the boundaries of Weir Farm changed greatly. Weir initially purchased 153 acres, which included the structures in the site's Weir complex, in

1882. In 1895, he acquired 10 more acres near the pond, and, five years later, he bought 32 acres northwest of the main house. His final land purchase, in 1907, was the 50-acre Webb Farm (now known as the Burlingham complex). In sum, Weir purchased 238 contiguous acres in Branchville during his lifetime; 60 of these now comprise Weir Farm.

Although natural vegetative succession has occurred throughout the site, Weir Farm's landscape, except for the Young studio and Cora Weir Burlingham's gardens, remains essentially unchanged from the days that Weir occupied the site. The cultural landscape report presents more detailed information about the historical landscape.

Weir Complex

Both Nod Hill Road and Pelham Lane existed as early as 1745 in maps of the area. However, little else is known about the character of the farm's landscape before Weir acquired the property in 1882.

During the 40 years after the initial property purchase, Weir cleared fields and planted both crops and orchards on the property; he also planted gardens, ornamental trees, and shrubs. During his years here, Weir added trails and walkways, fences, a tennis court, stone terraces, outbuildings, a pond, and additional gardens, orchards, and fields.

After Dorothy Weir Young ceased active farming on the site in the mid-1940s, invasive vegetation began to grow up in abandoned fields, and many of the farm-related structures Weir added to the landscape, and landscape features, such as the gardens and stone pig pens, began to deteriorate. The mid-1930s wagon shed came down shortly after 1970.

Burlingham Complex

Little is currently known about the history and character of this area's landscape before Weir acquired it in 1907. It was known as the Webb farm (owned by William Webb from the 1840s to 1906), but how and

when the property was farmed is not yet clear. It is also not known how Weir initially used and developed the house and land, though it is thought that he may have grown hay, potatoes, and possibly other crops in its fields until his death in 1919.

In 1931, Cora Weir Burlingham, her husband Charles Burlingham and their sons, Bill and Charles, Jr. moved into the Burlingham house. Between 1931 and her death in 1986, Cora altered the landscape in substantial ways. She developed an elaborate system of stone walls in the 1930s. In the early 1940s, she added a sunken garden, a terrace garden, and outbuildings such as the granite tool house. Cora Weir Burlingham donated 37 acres of the Burlingham property to The Nature Conservancy in 1969.

Pond and Woodland Area

Weir acquired these areas as part of the original land purchase in 1882 and later in 1895. He built the pond and dam in 1896 and later constructed a small summer house on the island, a boathouse, a fishing bridge, and paths. Many stone walls, some of which predate Weir's occupancy of the site, exist in this area; Weir painted them often.

The character of this landscape changed most dramatically when the land ceased to be farmed. Second-growth woodland began to appear in the late 1940s. Such historic features as the open fields, the fishing bridge, the summer house, and the boathouse are no longer extant, but survive in artistic depictions, photographs, and archeological remains.

HISTORIC STRUCTURES

Weir Complex

Main House. Deeds indicate that the main house was built as early as 1779. The structure was remodeled in Greek Revival style around 1825. Weir bought it in 1882. Weir also added to and modified the house, first modifying it in 1888 and then hiring the noted architect Charles A. Platt in 1900 and then Frederick J.

Adams of the firm of McKim, Mead and White in 1911. In 1932, Dorothy Weir Young, Mahonri Young, Cora Weir Burlingham, and Charles Burlingham, Sr. converted the former front hall into a library with elaborate wood and glass built-in cabinets. After Doris and Sperry Andrews purchased the house in 1957, they renovated the kitchen. The house is 5,500 square feet, and both its interior and exterior are in good condition.

Weir Studio. According to the National Register of Historic Places nomination, the Weir studio may have been built on an earlier foundation or as an adaptation of a smaller, earlier structure. Weir finished the studio by 1885 and later added the water tower (1901) and the lean-to. Only 850 square feet in area, the modest one-room studio contains a wood-burning stove, Young's etching press, and many books, papers, and pictures. Resident artist Sperry Andrews continues to use it as a secondary studio. Most of the works of art and art materials now in the structure belong to the Andrews family. The interior and exterior of the structure are in fair to poor condition.

Young Studio. Mahonri Young built this large studio (1,600 square feet), complete with a mezzanine, in 1933-34 based on designs by the architect and his son-in-law Oliver Lay. The National Register nomination for Weir Farm and architectural evidence suggest that the small west-wing addition (called the etching room) may have been an earlier structure that was attached to the studio. Sperry Andrews continues to use the structure as his primary studio, and most of the materials in it are his works of art and art materials. The interior and exterior of the building are in good to fair condition.

Main Barn. Deeds record a barn on the site as early as 1821, but architectural evidence suggests that the main barn may have been built in the late-eighteenth century. By 1861, a property inventory described the farm as having, "a barn, cow house, wash house, and carriage house." A U-shaped, gable-roofed structure

covered with weathered shingles, the barn is 2,250 square feet. It was a working barn, home to many farm animals in Weir's day as well as the subject of many of his paintings. Today, the structure is mainly used for storage. Its interior and exterior are in poor condition.

Outbuildings. The chicken house, 310 square feet, may have been constructed as early as 1886 as an ice house and then reconstructed in this century as a chicken house. The tack house, 15 square feet, was built sometime before 1904. The construction dates of the tool house, the animal shelter, and the corn crib, each also 15 square feet, are unknown. These five buildings are all in poor condition. The wagon shed, about 200 square feet, was built in the 1930s. It came down after 1970. The well houses, 30 square feet, may have been built before 1930. Another well, located on private property across Nod Hill Road, north of the park, was probably part of the original farm. Other structures, not yet documented, may have been part of this farm.

Burlingham Complex

Burlingham House. Constructed ca 1750, a 1782 probate deed described the dwelling on this property as "a small dwelling house on the southwest corner of Nod Hill Road and Pelham Lane." Weir acquired the house, then known as the Webb house, and its surrounding 50 acres in 1907. In 1931, his daughter, Cora Weir Burlingham, assumed sole ownership of the property. Within the next few years, Cora enlarged the house and added an ell containing a dining room and kitchen, resulting in the current 2,650 square foot configuration. All exterior and interior alterations were made in the then popular colonial revival style. In 1938, she commissioned local architect Nelson Breed to design the greenhouse addition. Breed also designed the kitchen renovation between 1947-48. Administrative offices and the site's visitor center and sales outlet currently occupy this house. Its interior and exterior are in good condition.

Burlingham Barn. Although its construction date is unknown, architectural evidence suggests that the barn was built sometime between the late-eighteenth and early-nineteenth centuries. Nine hundred square feet, the barn was the subject of etchings Weir created between 1889 and 1893, and it became part of his property in 1907. The NPS currently uses the barn for special programs and events. Its interior and exterior are in poor condition.

Woodshed. Part of the 50-acre property Weir acquired in 1907, the woodshed, constructed of field-stone and timber, is 720 square feet. The NPS uses the woodshed for storage. The interior and exterior of the structure are in poor condition.

Outbuildings. The ashlar granite tool house (130 square feet) was built in 1940 to designs by architect Nelson Breed. The interior is in fair condition and the exterior is in good condition.

The small concrete and stone well house (about 20 square feet) south of the drive was also probably built during Cora Weir Burlingham's ownership of the property. The exterior is in good condition.

Pond and Woodland Area

Caretaker's House and Garage/Barn. Architectural elements of the vernacular caretaker's house, 1,100 square feet in area, suggest that it was built in the mid-1800s. Records suggest that Weir may have extensively renovated it in 1883. The Andrews family again extensively renovated the house in ca 1960. The house is currently used as a private residence. The interior of the building is in good condition; its exterior condition is fair.

Although its construction date and original use are still unknown, the caretaker's garage/barn (about 200 square feet) is only a remnant of the barn complex. The extant garage portion was originally an ell connected to a barn. It is currently used for storage. The

interior and exterior of the building are in poor condition. The barn was south of and roughly the same size as the present garage. It was dismantled after 1970. The rubble stone foundation still remains, however.

This area probably had other outbuildings typically associated with working farms of its period that may have been developed separately from the Weir property.

ARCHEOLOGY

Historic Resources

Although little is known of the potential historic archeological resources at Weir Farm, they are most apt to exist around existing structures, building foundations, garden terraces, stone fences, roads, and abandoned roads and trails. There may also be trash dumps and privy pits located near the residences. Near the pond, archeologically significant sites may exist near the foundations for the boat house, dock, summer house, and bridge.

The existence, condition, and significance of potential historic period archeological resources have been only partially evaluated. These resources would probably be contributing elements to the existing National Register district.

Prehistoric Resources

There are no recorded prehistoric sites at Weir Farm in the Connecticut state archeological files, although small sites may exist along the creek feeding the pond.

COLLECTIONS

At present, the park and Trust own a modest collection of oil paintings, watercolors, drawings, photographs, etchings and furnishings. From the site's conception, the acquisition of site-related art and furnishings has been a major goal. Collections also include archeological artifacts and records associated with archeological research undertaken on the site, as well as building and landscape artifacts undergoing emergency stabilization.

Art

According to the site's scope of collection statement (NPS, 1993), "The purpose of the art collection at Weir Farm National Historic Site is varied . . . The collection will include artistic works representing a variety of media including, but not limited to: oils, pastels, etchings, watercolors, pencil drawings, and sketches." Collection priorities follow:

Highest-Priority Collections:

1. Works by Weir, with emphasis on site-associated works.
2. Works by other artists including members of the Ten and others who visited Weir Farm; those works with site association; works owned by J. Alden Weir and the Weir family at the farm; artists who significantly influenced J. Alden Weir, including Robert W. Weir and John Ferguson Weir; and portraits of J. Alden Weir and other family members at the farm painted during Weir's lifetime.

Secondary-Priority Collections:

1. Representative collection of works by Mahonri Young, with priority placed on site-associated pieces for use in the interpretation of his life and work at the farm.
2. Representative collection of works by other Weir family members completed at the site, with priority placed on site-associated pieces and those needed to interpret family life at the farm.
3. Representative collection of site-associated works by Sperry Andrews and pieces needed to interpret the studio interiors as working spaces as identified in the historic furnishings report.
4. Site-associated contemporary works by visiting artists sponsored by Weir Farm or the Weir Farm Heritage Trust.

Furnishings

Historic furnishings will be collected in accordance with the recommendations outlined in the historic furnishings report. Emphasis will be placed on collecting pieces in good condition. The interpretive empha-

sis of each structure will guide efforts to create a collection of furnishings for the historic structures.

Main House. The main house is already furnished with numerous pieces of furniture and other objects dating from the years during which Weir/Young lived in the house; family members own other pieces. A few pieces of furniture that once furnished the house are now in the main barn and the Weir and Young studios. In general, these objects are in fair to good condition.

Weir Studio. Several pieces of furniture now in the Weir studio are documented to have been there when J. Alden Weir used the structure. It is possible, too, that painting equipment and materials in the studio may have a documented connection with Weir, although most of the materials currently in the Weir studio are primarily associated with subsequent users. The contents of the Weir studio are generally in fair condition, although their long-term preservation is at risk under current conditions. The wood-burning stove currently on the west side of the studio was installed in the mid-1940s. The original Weir stove was probably located in the northeast corner of the studio.

Young Studio. In the Young studio, several objects, including furniture, are associated with Weir, but a much larger number of objects—including art equipment and preliminary or partial works of art—date from Young's use of this structure. While a large body of Young materials and art is owned by Brigham Young University, the objects in the Young studio are also significant evidence of Young's creative process and are directly associated with the site. A third and significantly larger group of materials is from later occupancies. The contents of the Young studio are generally in fair condition, although their long-term preservation is at risk under current conditions.

Main Barn. The main barn contains furniture, farming and livestock equipment probably associated

with Weir, plaster molds from Young's monumental sculpture *This Is the Place*, and an accumulation of other objects from other occupants of the site. The condition of these objects is poor. The NPS has also used the barn to store architectural artifacts removed from the buildings that are undergoing emergency stabilization. These are generally significant objects that will be catalogued as part of the permanent collection, and are generally in poor to fair condition.

Natural Environment

CLIMATE AND AIR QUALITY

Weir Farm is located in the southwestern hills climatic region of Connecticut. This region is characterized by warm, humid summers and cold winters, moderated by its proximity to Long Island Sound. Mean annual temperature is 50 degrees Fahrenheit, winter mean low temperature is 5 degrees, and summer mean high temperature is 85 degrees. The mean annual precipitation is about 45 inches, with the mean annual snowfall about 40 inches.

TOPOGRAPHY, GEOLOGY, AND SOILS

The site is located on coastal upland, within 25 miles of Long Island Sound. Weir Farm is in a well-elevated area considering its proximity to the sound. The outfall of the pond is 560 feet above sea level. The main house is 650 feet above sea level. Slopes range within the park from 3 to 50 percent.

The developed core of Weir Farm along Nod Hill Road lies atop a north-south ridge. Wetlands buttress the ridge on both sides. Surficial features include glacial boulders and rock outcroppings underlaid mostly by metamorphic bedrock, and gneisses and schists complexly folded into north-trending belts. Soils on the site are derived solely from glacial till, are relatively youthful (of the Wisconsinan age), and have formed under a hardwood forest of oak, hickory, birch, and maple. Little organic matter has accumulated in the generally rocky upper soil layers.

The primary soils are:

Charlton: well-drained, stony to extremely stony soils formed in loamy glacial till that generally occur on hills and ridges of glacial till uplands. This is the predominant soil of the farm.

Hollis: excessively drained, stony to extremely stony soil formed in a thin mantle of loamy glacial till that occurs on hilltops, ridge tops, and side slopes of bedrock-controlled uplands. This soil type is found in the northeast and southwest parts of the farm where it was mapped as a complex with Charlton soil and rock outcrops.

Leicester: poorly drained, stony soil formed in loamy glacial till that occurs in depressions and drainage ways of uplands. It is found in the wetland areas as a complex with Ridgebury and Whitman soils.

Ridgebury: poorly drained, extremely stony soil formed in loamy compact glacial till that occurs on side slopes in slightly concave positions and in drainageways.

Whitman: very poorly drained, extremely stony soil formed in compact loamy glacial till that occurs in drainageways and depressions in uplands.

WATER RESOURCES

The farm lies within the Norwalk River drainage basin. The site drains to the north to the Cooper Pond Brook, which flows into the Norwalk River, and to the south to the Barrets Brook, which flows into Streets Pond. Streets Pond empties into Comstock Brook and into the Norwalk River. Several springs and streams, some intermittent, drain into the four-acre pond, which was artificially impounded in 1896.

Aquatic habitats include the wetlands, the pond, the stream, and intermittent streams. The pond can be described as eutrophic. This state may be more a function of water depth than elevated levels of nutri-

ents, as the pond is a relatively shallow water body - seven feet at its deepest point. Water clarity ranges from four to five feet, with no evidence of planktonic algae bloom. Groundwater appears to contribute to the majority of the base flow of the pond.

FLOODPLAIN

Based on the Federal Emergency Management Agency's Flood Insurance Rate Map, there are no areas of floodplain within the park's boundaries.

WETLANDS

Seven wetland areas have been identified and mapped on the site (U.S. Fish and Wildlife Service, 1992). The wetland areas drain into the Norwalk River or into the pond on the site.

The open space of the wetland areas consists of an understory or shrub layer and herbaceous vegetation, including seasonal wet meadows, small broad-leaved deciduous palustrine wetlands, and emergent wetlands transitioning into a broad-leaved deciduous wetlands with an understory of dogwood (*Comus florida*), arrowwood (*Viburnum recognitum*), swamp honeysuckle (*Lonicera sp.*), highbush blueberry (*Vaccinium corymbosum*), and speckled alder (*Alnus rugosa*).

VEGETATION/HABITATS

About three-quarters of the site is covered mainly by forest, except the fields west of Nod Hill Road, those areas too wet to support trees, and areas that have been clearcut and maintained as fields. The edges of the remaining fields are experiencing successional growth.

The following four forest types are present on the site:

Oak/Maple-Leaved Viburnum Forest: northern red oak (*Quercus rubra*) with a mixture of other species such as black birch (*Betula nigra*) and red maple (*Acer rubrum*) with an understory of maple-leaved viburnum (*Viburnum acerfolium*), beaked hazelnut (*Corylus cornuta*), and witch hazel (*Hamamelis virginiana*). The commu-

nity is predominant in the well-drained areas throughout the farm.

Maple/Ash/New York Fern Forest: sugar maple (*Acer saccharum*) and white ash (*Fraxinus americana*) with a mixture of red maple (*Acer rubrum*), northern red oak (*Quercus rubra*), and black cherry (*Prunus serotina*). The understory is maple-leaved viburnum (*Viburnum acerfolium*) and spice bush (*Lindera benzoin*); the herb layer is dominated by ferns. The community is limited to two moist, fertile areas of the farm.

Red Maple/Sweet Pepperbush Forest: red maple (*Acer rubrum*) and scattered black gum (*Nyssa sylvatica*) with an understory of sweet pepperbush (*Clethra alnifolia*), a variable herbaceous cover, and an often well-developed moss layer. The community is located in undrained depressions and along slow-moving streams where seasonal flooding occurs and soils are saturated.

Red Maple/Spicebush Forest: red maple (*Acer rubrum*) with a well-developed shrub layer of spicebush (*Lindera benzoin*) and variable herbaceous cover. The community occurs on the lower slopes or along gently sloping streams and brooks with groundwater seepage. Though seasonally flooded, the water table lies well below the soil surface during the vegetative season.

WILDLIFE

Complete scientific surveys of the wildlife of Weir Farm National Historic Site have not been undertaken.

Fish, Amphibians, and Reptiles

Weir stocked the pond with black bass and, although the pond is no longer stocked, black bass can still be found in it. Various types of panfish have also been observed in the pond.

The ecological survey of Weir Farm (NPS, 1991) identified green frogs. Other amphibians common to the area are toads, spring peepers, wood frogs, and salamanders.

The ecological inventory of the Weir-Leary-White Preserve (The Nature Conservancy, 1976) identified the common garter snake. Other reptiles common to the area are box turtles and snapping turtles.

Mammals

The ecological inventory of the Weir-Leary-White Preserve identified the presence of eastern chipmunk, eastern gray squirrel, woodchuck, and white-tailed deer. Additional mammals common to the area are rabbits, opossums, raccoons, skunks, mice, voles, and fox. Coyotes have also been seen at the farm.

Birds

The ecological survey of Weir Farm identified the mourning dove, belted kingfisher, downy woodpecker, northern flicker, eastern wood peewee, bluejay, American crow, black-capped chickadee, gray catbird, and red-eyed vireo.

The ecological inventory of the Weir-Leary-White Preserve identified the eastern bluebird, mourning dove, common nighthawk, common flicker, downy woodpecker, eastern phoebe, tree swallow, barn swallow, bluejay, common crow, black-capped chickadee, tufted titmouse, white-breasted nuthatch, house wren, Carolina wren, gray catbird, American robin, veery, black-and-white warbler, blue-winged warbler, ovenbird, common yellowthroat, common grackle, brown-headed cowbird, cardinal, rufous-sided towhee, field sparrow, song sparrow, and woodcock.

Other birds common to the area are the wood duck, mallard duck, pileated woodpecker, and ruffed grouse.

THREATENED AND ENDANGERED SPECIES/CRITICAL HABITATS

No federal- or state-listed endangered, threatened, or special concern species were observed during the 1991 ecological survey of Weir Farm. Moreover, no unusual, critical, or essential habitats were observed.

The butterfly sedge skipper (*Euphyes dion*), proposed for state listing as a species of critical concern, was observed just north of Weir Farm in 1984. None were found at the farm in the 1991 survey.

PRIME OR UNIQUE AGRICULTURAL LANDS

According to the United States Department of Agriculture, Natural Resources Conservation Service, there are no prime or unique agricultural lands at Weir Farm.

STATE GROUNDWATER QUALITY STANDARDS

According to the State of Connecticut Water Quality Standards, effective May 15, 1992, the groundwater resources on Weir Farm are streams in class GA because no domestic sewage or industrial waste is discharged into them. Surrounding septic systems should not affect the quality of the groundwater. Designated uses for class GA groundwater include existing private drinking water supply and potential public drinking water supply.

STATE STREAM CLASSIFICATIONS

According to the State of Connecticut Water Quality Standards, effective May 15, 1992, the Weir Farm streams are assigned a class A rating for inland waters because no domestic sewage or industrial waste is discharged into them. Designated uses for class A water include potential drinking water supply, fish and wildlife habitat, recreational use, agricultural and industrial water supply, and such other legitimate uses as navigation.

With permission of the Commissioner of the Department of Environmental Protection, water from public or private drinking water treatment plants, water from dewatering of dredging and dredge material, and other clean water discharges may be discharged into class A waters.

MARINE SANTUARIES/ COASTAL ZONE MANAGEMENT

The site is not coastal and so is not embraced by the Coastal Zone Management Program for Connecticut.

Socioeconomic Environment

Fairfield County, Connecticut, has a population of approximately 800,000, the majority of which is concentrated in the communities along the Long Island Sound. Weir Farm, located in western Fairfield County, is expected to have an economic impact only on the two towns in which it is located.

Wilton and Ridgefield together cover 61.65 square miles and, according to the 1990 census, contain about 36,908 persons, 15,989 in Wilton and 20,919 in Ridgefield. The population is predominantly white (97.5 percent) and is not densely settled; there are 593.5 persons per square mile in Wilton and 598 persons per square mile in Ridgefield.

The area's per capita income is among the highest in the state—\$31,485 in Wilton and \$25,903 in Ridgefield. Ninety-two percent of Wilton's housing stock and 85 percent of Ridgefield's is owner-occupied, single-family homes, and the average value of homes in these towns ranges between \$300,000 and \$400,000.

The area's economy is mainly commercial and light industrial. Although some residents live and work in the area, Wilton and Ridgefield are primarily "bed-room communities" for those employed in the greater metropolitan New York City area.

LAND OWNERSHIP AND USE

Open space/conservation land and low-density residential development are the predominant surrounding land uses.

The Weir-Leary-White Preserve (owned and operated by The Nature Conservancy), Ridgefield conservation land (managed by the Town of Ridgefield), and Connecticut Department of Transportation open space (acquired for "Super 7") are in the former category; all other lands immediately adjacent to Weir Farm are privately owned and residential.

Both Wilton and Ridgefield are zoned for two-acre residential development. Under current zoning regulations, the area is now or soon will be developed to its maximum permissible limit. Many developed lots are situated immediately along the site's boundary, and the structures on these lots are visible from the site.

Moderate to intensive commercial development is concentrated along Route 7 in both Wilton and Ridgefield. Most commercial development and higher-density housing occurs approximately five miles north of the site in Ridgefield and a similar distance south of the site in Wilton.

Weir Farm is bisected by Nod Hill Road, a narrow, winding road under the jurisdictions of Wilton and Ridgefield. Nod Hill Road is often used by commuters avoiding the traffic congestion of Route 7. Bus, truck, and other large vehicular travel is permitted. Nod Hill Road is heavily used and often traveled at unsafe speeds.

Pelham Lane, a road under the jurisdiction of Ridgefield, runs perpendicular to Nod Hill Road and separates the Weir property from the Burlingham property. Pelham Lane receives considerably less traffic than Nod Hill Road, but, is also much more narrow and less suited for heavy use.

Existing Interpretation and Visitor Use

The Burlingham house currently serves as the site's visitor center as well as administrative headquarters.

The visitor center is open seven days a week for most of the year from 8:30 a.m. until 5:00 p.m.

The visitor center offers changing exhibits, site orientation, a video introducing visitors to Weir Farm, a video laser disc displaying art related to the site, and a small sales area. Site staff offer guided tours of the Weir studio Wednesday through Saturday at 10:00 a.m.

Tours begin at the visitor center and last approximately one hour. Site staff also offer guided walks at regularly scheduled times during the warm season. A self-guided "Painting Sites Trail" interprets the landscape of Weir Farm to its visitors. Special events, art demonstrations, and programs for children are also offered.

Visitors are able to use the landscape at Weir Farm in many ways. Professional and amateur artists use the site year round, often spending the entire day in front of an easel on the grounds. Trails encourage walking on the property. Some visitors choose to fish in Weir pond, while others enjoy bird-watching in the Burlingham gardens.

PROGRAMS

The visiting artist program, seen as the first phase of an artists-in-residence program, invites accomplished visual artists, selected through a competitive application process, to work at Weir Farm over the course of a year. Artists are encouraged to present slide shows, demonstrations, and other programs for the public. At the end of their year, their works are exhibited (usually off-site), and a catalog is developed to accompany each exhibition. For most artists—but particularly for those who are younger or less established—the program is a great opportunity; it gives them time to focus on their work away from the distractions of family and making a living. In the future, the Weir Farm Heritage Trust hopes to provide financial aid, according to an artist's need, so that the site can attract talented artists from diverse geographic and socioeconomic backgrounds. The Trust has developed a community art program featuring art classes and workshops for all ages, on- and off-site exhibitions, a lecture series, and other special programs for the public.

PART FOUR:
ENVIRONMENTAL CONSEQUENCES



MAHONRI MACKINTOSH YOUNG, *Mowing at Branchville*, NOT DATED, INK DRAWING 10 X 12 IN.
PROVO, BRIGHAM YOUNG UNIVERSITY

Impacts Common to the Plan and Alternatives

IMPACTS ON VISITOR EXPERIENCE

As Weir Farm evolves as a national historic site and as a destination, visitation is expected to increase from its current level of 7,500 persons a year. Within the life of this plan, an increase to 25,000, and possibly up to 40,000 annually is anticipated. Most visitors are likely to come from northeastern and mid-Atlantic states, but an increasing proportion of national and international visitors are expected to make their way to Weir Farm. Residents of southwestern Connecticut will probably comprise the majority of repeat visitors to the site.

Visitors to Weir Farm will be able to enjoy nearly 300 acres of contiguous open space, including the farm, The Nature Conservancy's Weir-Leary-White Preserve, the Town of Ridgefield's conservation land, and the Connecticut Department of Transportation property (the State property was acquired for the proposed Route 7 bypass). Recreation will be limited to passive pursuits, but these are ample: the opportunities to walk, hike, paint, photograph, tour historic houses, and simply appreciate the pastoral landscape are enhanced by the farm's public ownership and management.

Access for visitors with disabilities will be improved wherever possible. However, in cases where barrier-free access is impossible in historic structures or landscapes, alternative media will present inaccessible resources to such visitors.

Visitors will have educational and interpretive opportunities to varying degrees in each alternative, such as brochures, interpretive exhibits, and ranger-led or self-guided tours.

Off-road trails, crosswalks, and signs will make it safer for pedestrians to cross Nod Hill Road and Pelham Lane to tour the entire site. Informational materials and a program of trimming vegetation near trails will

minimize the potential for Lyme disease infection, a problem posed by the site's white-tailed deer and mouse populations.

IMPACTS ON CULTURAL RESOURCES

Historic structures and cultural landscape features will be preserved and protected for future generations.

The non-intrusive environmental controls installed to improve environmental quality within buildings will have minimal impact on historic building fabric. These controls and a security system will protect objects in historic structures.

The new 15-car parking lot across from the Burlingham house affects a small area east of Nod Hill Road. Careful siting and vegetative screening has minimized its visual impact.

IMPACTS ON NATURAL RESOURCES

The national historic site does not currently have the capability to monitor air quality, nor has the site's air quality been assessed. Because acid rain has been identified in New England (mainly caused by distant large sources of pollution) and the use of automobiles has generally increased, some degradation of the site's air quality is probable; however, the increase of vehicular traffic from future Weir Farm visitors, expected to be between 3 and 7 percent, will have a minimal negative effect on air quality.

Buses will be required to drop off passengers at the farm and park off-site, to limit idling of motors, and to pre-register prior to arriving at the farm. Directional signage will be installed to identify drop-off areas and off-site parking. Even without bus parking on-site, buses will have a visual and aural effect on site neighbors.

During construction activities, there will be a temporary increase in noise, dust, and vehicle exhaust at the site.

Groundwater must be protected from potential effects of increased septage resulting from the site's public access. Replacement or improvement of the existing septic systems associated with historic structures and with rehabilitated structures will be required to preserve both groundwater and surface water. No long-term impacts will result from this work. Periodic monitoring of the pond and wetlands will be instituted to help preserve water quality.

Because no development is proposed in any wetland area of the site, no impacts on wetlands are anticipated. When repairs are being made on historic structures or during any other construction activity that the National Park Service may undertake, measures will be taken to ensure that silt and contaminated runoff do not reach surface waters or wetlands. Wetlands will continue to be protected from park-related development on or near park property.

No threatened or endangered species, critical habitats, floodplain, or prime or unique soils are found within the park or in any of the areas under consideration for acquisition; therefore, no impacts on these types of resources are anticipated.

The overall condition of wildlife on the site will remain unaffected by the implementation of the plan and any of the alternatives.

The new 15-car parking lot across from the Burlingham house required removal of second-growth vegetation in an area approximately 150' by 40'. The number of larger trees removed was kept to a minimum. Grading for the lot was minimal. A visual buffer will be maintained by planting vegetation similar to the existing plant material.

The dams will be stabilized by lowering the spillway to drop the water level in the pond slightly and by filling one weakened section of the structure. The method and material for repairing this structural weakness is now under study. Vegetation, aquatic life, and wildlife

may be adversely impacted by the remedial work on the dams due to downstream flow interruption. Additional environmental documentation will be prepared prior to stabilization of the dam.

IMPACTS ON PARK OPERATIONS

The creation of a maintenance facility and administrative offices will allow park staff to maintain and operate the site more efficiently.

IMPACTS ON THE SOCIOECONOMIC ENVIRONMENT

Construction will require the short-term services of construction professionals. When the site is fully operational, increased visitation to the Wilton/Ridgefield area may result in a higher demand for retail services, such as shops and restaurants, and overnight accommodations. Weir Farm staff are also likely to purchase goods and services locally. Thus, a limited increase in retail sales is anticipated, which could in turn result in the creation of a limited number of jobs.

Expanding tourism and related activities may require increased services, such as fire and police protection. Varying amounts of land will be removed from Wilton and/or Ridgefield tax rolls.

CUMULATIVE/UNAVOIDABLE ADVERSE IMPACTS

Traffic on Nod Hill Road is expected to increase marginally (3 to 7 percent) at the projected level of visitation. The NPS will make every effort to install proper directional and traffic signs so that both drivers and pedestrians can negotiate Nod Hill Road and Pelham Lane safely.

IRREVERSIBLE OR IRRETRIEVABLE COMMITMENTS OF RESOURCES

Adaptive use of the Burlingham house, Burlingham barn, the caretaker's house, and caretaker's garage/barn will result in some loss of historic building fabric.

Impacts Unique to Each Alternative

IMPACTS ON VISITOR EXPERIENCE

Educational Opportunities

A wide range of programs, including arts education, will be available to visitors in the plan, which will enhance visitors' appreciation of the site. The same would have been true for Alternative 2. Only a very limited range of programs would have been available to visitors in Alternative 3.

Orientation

By providing orientation to visitors before they enter the site, as proposed in the plan, visitors will be able to approach and use the site with greater understanding, and greater sensitivity to the nature and fragility of its resources. The same would have been true for Alternative 2.

In the plan, visitors receive orientation at an off-site visitor center before they walk or take a shuttle bus to the site. Their ability to understand and use the site will be enhanced by comprehensive orientation, but the distance between the visitor center and the park may make it harder for them to understand the layout of the site. The same would have been true for Alternative 2.

The visitor station in the main barn, as proposed in Alternative 3, would have allowed visitors to understand and become oriented to the site's layout more easily. However, the space available in the barn would have allowed only limited orientation to take place.

Understanding the Resource

In the plan, the art of Weir, Young, and others will be exhibited in proximity to the farm's landscape in which these works were created. Visitors will be able to move relatively easily between exhibitions of the art and documented painting sites. They will thus gain a fuller appreciation and understanding of the historic resources. The same would have been true for Alternative 3.

Although visitors would have been able to see works of art in Alternative 2, they would not have been able to make a direct connection between art produced at Weir Farm and the actual landscape. The greater distance between the visitor center and the farm would have limited visitors' ability to move freely between interpretive exhibitions in the visitor center and the site, although interpretation on the shuttle itself could have made visitors' experience more fluid.

The space available in the barn for the visitor center in Alternative 3 would have restricted interpretive exhibits and programs. Understanding the resource would have depended more on personal contact with staff, yet office space for staff would also have been limited.

Adequate space will be provided for interpretive programming in the plan. Restoration of studio interiors will provide the opportunity to interpret artistic life on the farm and the variety of artistic processes (sculpture, painting, drawing, and printmaking) that took place there.

Restoration of the landscape of the Weir complex to its appearance in about 1940, as proposed in the plan, presents a major opportunity to interpret the relationship of art to the historic landscape. Vegetative screening along the periphery of the park will have a positive effect on the visitor experience by minimizing views to adjacent residential development.

Preserving the current appearance of the historic structures on the site, as proposed in Alternative 2 and 3, would have presented ample opportunity to interpret the work, lifestyle, and preservation efforts of the current resident artists. However, preserving the structures in their current state would have presented few opportunities to interpret the lives and work of Weir and Young effectively and would have limited the ability to interpret the sculpture and etching processes. Preserving the grounds in their current state would have restricted opportunities to interpret the historic landscape.

Using the main house for art exhibitions, as proposed in Alternative 3, would have limited discussion of the lives of any of its occupants.

Preservation of the Weir and Young studios in their current state as proposed in Alternative 3 would have allowed the interpretive program to address current artists' work, but it could only cover Weir's and Young's lives on the farm and the sculpture and etching processes to a limited degree.

Circulation

Guided tours of all primary historic resources and a loop circulation system of trails as proposed in the plan, will make travel through the site easy and clear and will increase opportunities for interpreting and understanding the relationship between art and the land, especially the areas of the site that were often painted.

The nearby location of the visitor center as proposed in the plan will allow visitors to walk to the park, if they so desire. A short shuttle ride will also be available to those who choose not to walk. Because visitors will be able to walk to the site, as well as take a shuttle in Alternative 1, the shuttle will not be an effective mechanism for visitation control.

The remote location of the visitor center in Alternative 2 would have curtailed walking to the park. Shuttle service proposed in Alternative 2 would have allowed more effective control of the level of visitation at any one time; it would have thus contributed to preserving the peaceful character of the site. To maintain and operate a continual shuttle service would have required extensive resources. Moreover, ensuring that visitors use the shuttle and not attempt to visit the site in their own vehicles would have been difficult and would have required additional resources.

Guided tours of the site and upgraded trail surfaces proposed in the plan will improve the circulation system. Without expansion of the existing trail net-

work, site circulation would have remained inadequate in Alternatives 2 and 3.

In Alternative 3, visitors would have guided themselves through the exhibition of art in the main house, which would have provided the greatest flexibility for visitors but the least amount of control for site managers.

Barrier-free Access

Improvements for visitors with disabilities will provide greater access to site resources in the plan. A new visitor center will provide barrier-free access to programs, exhibits, and offices. A new administration and maintenance facility will provide barrier-free access for park employees. The same would have been true for Alternative 2.

The improved trail network proposed in the plan will create a more enjoyable, simplified, and accessible experience.

Because all visitor services would have been located in historic structures in Alternative 3, access would have been more limited than in the other alternatives.

IMPACTS ON CULTURAL RESOURCES

Historic Structures

Historic structures will be preserved and protected for future generations. This would have been true in Alternative 2 and 3, also. Historic structures, however, would have been under the greatest stress in Alternative 3, because they would have been used to support basic visitor services.

Landscape

Restoration of the cultural landscape as specified in the plan may result in the selective removal of non-historic trees in areas where farm fields existed. Historic trees will not be disturbed unless they are in a hazardous condition; in this case, they will be pruned or removed and replaced in kind. The scope of this work will be determined in the treatment plan of the cultural landscape report. Vegetation will not be cleared along

the site's periphery to mitigate visual intrusion both from and to adjacent residences.

Although it would have been sited in a remote section of the site, the on-site administration and maintenance facility proposed in Alternative 2 would have created a major negative impact on the cultural landscape both during and after its construction. Sensitive siting and vegetative screening would have helped mitigate the new facility's intrusion on the historic scene and on park neighbors.

Development of the loop circulation system proposed in the plan may have a negative impact on the historic landscape by introducing non-historic elements, such as directional signs.

Collections

A new state-of-the-art facility proposed in the plan will provide museum-quality storage and conservation space for collections not on exhibition. State-of-the-art controls will protect those artifacts and works of art on exhibit in the visitor center. The same would have been true for Alternatives 2 and 3.

The relatively centralized nature of the curatorial functions in the plan is cost-efficient and promotes a high standard of collection care. The same would have been true for Alternative 3. The dispersed nature of the collections and collections care in Alternative 2 would have been less cost-efficient and would have required additional resources and safeguards.

In Alternative 3, the size of the main house and of the collections storage area would have limited the size and nature of the site's collection. Fewer works of art and artifacts would have been exhibited than in other alternatives, and because the historic structures would not have been modified to provide proper environmental and security conditions, exchange of artwork with other institutions would have been far less likely to occur. Collections would have been exposed to *greater environmental fluctuations in Alternative 3.*

Archeological Sites

The enlargement of the caretaker's garage/barn on the foundation of its missing section and the development of a loop circulation system proposed in the plan may have some impact on archaeological sites. Construction will not take place, however, until archeological investigations are conducted.

The development of a new administration and maintenance facility in Alternative 2, could have had some impact on archeological sites. Alternative 3 would have had the lowest potential for adverse impact on archeological sites.

IMPACTS ON NATURAL RESOURCES

Scenic Quality

Landscape restoration proposed in the plan will alter the aesthetic character of the site. The development of a new visitor center and of an administration and maintenance facility, both on previously disturbed areas (existing residential properties), will result in minimal impacts on scenic quality. The greatest impact will occur from parking, which is necessary to provide even a modest level of public and staff access. This visual intrusion will be minimized by careful siting and vegetative screening.

The new administration and maintenance facility proposed in Alternative 2 would have had a negative effect on scenic quality. Vegetative screening and sensitive siting would have minimized this impact. The off-site visitor center would have had no effect on the farm's historic character.

The current views to adjacent residential development would not have been screened in Alternative 3.

Wildlife

Because historic fields will be restored in the plan, "transition area" habitat for birds, white-tailed deer, and other species will be enhanced. Development of the new visitor center and the administration and maintenance facility on previously disturbed areas will result in minimal additional impacts on the natural resources of the area.

In Alternative 2, about 0.7 acres of forested land would have been lost in the area identified as the site of the administration and maintenance facility. Developing the new visitor center on previously disturbed land off the site would not have affected the natural resources of the area.

The condition of natural resources, particularly vegetation and wildlife would have remained unaffected by implementation of Alternative 3.

IMPACTS ON PARK OPERATIONS

The presence of a state-of-the-art administration and maintenance facility near the park will support a high level of resource maintenance. In Alternative 3, the maintenance facility would have operated at a greater cost than the plan and Alternative 2, due to its remote location and leasing cost. The leased facility would have required additional staff travel and the duplication of certain kinds of equipment.

Extensive garden restoration and landscape restoration proposed in the plan will require long-term care and a high level of maintenance. Weeding, mowing, and planting will require more time and staff.

In an administrative and operational sense, the remote location of the visitor center and staff offices in Alternative 2 would have been less efficient and would have required additional time and resources, such as office equipment.

In the plan, adequate staff will exist to support desired programs and adequate work space will be provided for

efficient operation of the site. The same would have been true for Alternative 2. In Alternative 3, available space would have limited the number of staff, the programs available to visitors, and the level and range of the interpretive program and staff would not have been adequate to support desired programs.

IMPACTS ON THE SOCIOECONOMIC ENVIRONMENT

Job Creation

The development of a visitor center and an administration and maintenance facility on nearby properties, and the improvements made to the historic resources proposed in the plan, will result directly in a short-term increase in construction jobs. If the preferred off-site location is close to a commercial district, the park's impact on retail services will be more pronounced than in other alternatives and could result in an increase in the number of retail jobs.

The development of the remote visitor center and the on-site administration and maintenance facility, as well as the improvements made to the historic resources proposed in Alternative 2, would have resulted directly in a short-term increase in construction jobs.

Alternative 3 would have resulted in the creation of fewest jobs because minimal construction was proposed.

Retail Sales

If the remote visitor center proposed in Alternative 2 would have been located in a commercial district, this alternative could have resulted in an increase in retail sales.

Municipal Revenues

The plan will remove at least two properties from local tax rolls. Alternative 2 would have removed at least one property from local tax rolls. Alternative 3 would have removed no property from the tax rolls.

Adjacent Properties

Specific impacts associated with the location of new facilities proposed in the plan will vary depending upon the particular location. Once the actual location has been determined, additional public involvement and environmental compliance documentation will be undertaken. The same would have been true for Alternative 2. The on-site administration and maintenance facility proposed in Alternative 2 would have resulted in additional traffic on Weir Farm Lane.

IRREVERSIBLE OR IRRETRIEVABLE COMMITMENTS OF RESOURCES

Construction of a bus drop-off in the plan will result in loss of historic fabric.

Construction of the new maintenance and administration facility and bus drop-off, and use of the main barn as an on-site visitor contact station in Alternative 2 would have resulted in loss of historic fabric.

Adaptive use of the main barn in Alternative 3 would have resulted in some loss of historic building fabric.

Compliance with Federal, State, and Local Laws, Executive Orders, and Regulations

The NPS will comply with all applicable laws, regulations, and executive orders, including those listed here, upon implementing the General Management Plan for Weir Farm National Historic Site.

NATIONAL ENVIRONMENTAL POLICY ACT COMPLIANCE

As required by the National Environmental Policy Act (NEPA) of 1969, as amended, the draft General Management Plan/Environmental Impact Statement was on public review for 60 days. This final General Management Plan/Environmental Impact Statement responds to public comments on the draft document. After a 30-day no-action period, the NPS will prepare

a Record of Decision and circulate it to interested parties to complete the NEPA process.

CULTURAL RESOURCE COMPLIANCE

The National Park Service's mandate is to preserve and protect its cultural resources through the Organic Act of August 25, 1916, and through specific legislation such as the Antiquities Act of 1906, NEPA, and the National Historic Preservation Act (described below). Cultural resources at Weir Farm will be managed in accordance with these acts and in accordance with Chapter 5 of NPS Management Policies, the Cultural Resource Management Guideline (NPS-28), *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, *Guidelines for the Rehabilitation of Historic Buildings*, *The Secretary of the Interior's Standards for Archeology and Historic Preservation*, and other relevant policy directives.

As part of its cultural-resources management responsibilities, the NPS surveys and evaluates all cultural resources on lands under its jurisdiction. Cultural resources are evaluated by applying the criteria for the National Register of Historic Places. In addition, the NPS maintains two inventories: 1) the List of Classified Structures, which includes all above-grade and prehistoric structures, and 2) a Cultural Landscape Inventory, which includes all significant landscapes within the national park system. All cultural resources eligible for the National Register will be recorded and/or measured according to the highest professional standards.

In accordance with the Architectural Barriers Act of 1968 (42 USC 4151 et seq.), the Rehabilitation Act of 1973 (29 USC 701 et seq.), and *Uniform Federal Accessibility Standards*, all facilities and programs developed at Weir Farm will be made as accessible as possible given the site's historic preservation constraints.

Section 106 of the National Historic Preservation Act of 1966, as amended (16 USC 470, et. seq.) requires that federal agencies having direct or indirect jurisdiction over undertakings take into account the effect of

those undertakings on National Register properties and allow the Advisory Council on Historic Preservation (ACHP) an opportunity to comment. Toward that end, the NPS is working with the Connecticut State Historic Preservation Officer (SHPO) and the ACHP to meet the requirements of the August 1990 programmatic agreement among the National Conference of State Historic Preservation Officers, the ACHP, and the NPS. The programmatic agreement requires the NPS to work closely with the SHPO and the ACHP in planning new and existing areas.

This agreement also provides for a number of programmatic exclusions or actions that are not likely to have an adverse effect on cultural resources. These actions may be implemented without further review by the SHPO or the ACHP, thus reducing required consultation with the SHPO. Actions not specifically excluded in the programmatic agreement must be reviewed by the SHPO and the ACHP during the design stage and prior to implementation.

Internally, the NPS will complete a 106 form (Assessment of Actions Having an Effect on Cultural Resources) prior to implementing any proposed actions. The form documents any project effects, outlines actions proposed to mitigate such effects, and documents that the proposed action flows from the General Management Plan. Regional office cultural-resource specialists, as specified in NPS-28, will use the 106 form to review and certify all proposed actions affecting cultural resources.

All ground-disturbing actions will be preceded by an archeological evaluation to determine the level of archeological investigation required before construction can begin. Should any such resources be identified, the SHPO and the NPS will evaluate their potential for inclusion on the National Register of Historic Places; if eligible, appropriate measures will be undertaken to preserve them. Archeological survey and testing will be carried out prior to, or in conjunction with, construction.

Appendix B lists actions that are either programmatic exclusions or are subject to further consultation by the SHPO and ACHP. Should the NPS and the SHPO so decide, other actions not meeting the programmatic exclusion definition may be determined to need no further review. Any such agreement, however, must be mutually determined and fully documented.

NATURAL RESOURCE COMPLIANCE

Through Section 404 of the Clean Water Act and Section 10 of the Rivers and Harbors Act, the Environmental Protection Agency recommends that all wetlands, streams, brooks, ponds, and intermittent drainage not also bordered by wetlands be included in any permitting action filed by the NPS.

Weir Farm is designated as a class II clean air area. According to the Clean Air Act, as amended (42 USC 7401 et. seq.), maximum allowable increases of sulfur dioxide, particulate matter, and nitrogen oxide beyond baseline concentrations established for class II areas cannot be exceeded.

These class II increments will allow modest industrial activities within the vicinity of the site. Section 118 of the Clean Air Act requires all federal facilities to comply with existing federal, state, and local air pollution control laws and regulations. The NPS will work with the State of Connecticut to ensure that all site activities meet the requirements of the state air quality implementation plan.

Executive Order 11988 ("Floodplain Management") requires that all federal agencies avoid construction within the 100-year floodplain unless no other practicable alternative exists.

Executive Order 11990 ("Protection of Wetlands") requires that all federal agencies avoid, wherever possible, impacts on wetlands.

PART FOUR: ENVIRONMENTAL CONSEQUENCES

Federal agencies are required to analyze the impacts of federal actions on agricultural lands, in accordance with NEPA (45FR 59189). This policy was developed to minimize the effect of federal programs in converting prime, unique, or locally important farmland to non-agricultural uses.

Section 7 of the Endangered Species Act of 1973, as amended (16 USC 1531 et seq.) requires all federal agencies to consult with the U.S. Fish and Wildlife Service to ensure that any action authorized, funded, or carried out by the agency does not jeopardize the continued existence of listed species or critical habitat.

STATE PERMITTING REQUIREMENTS

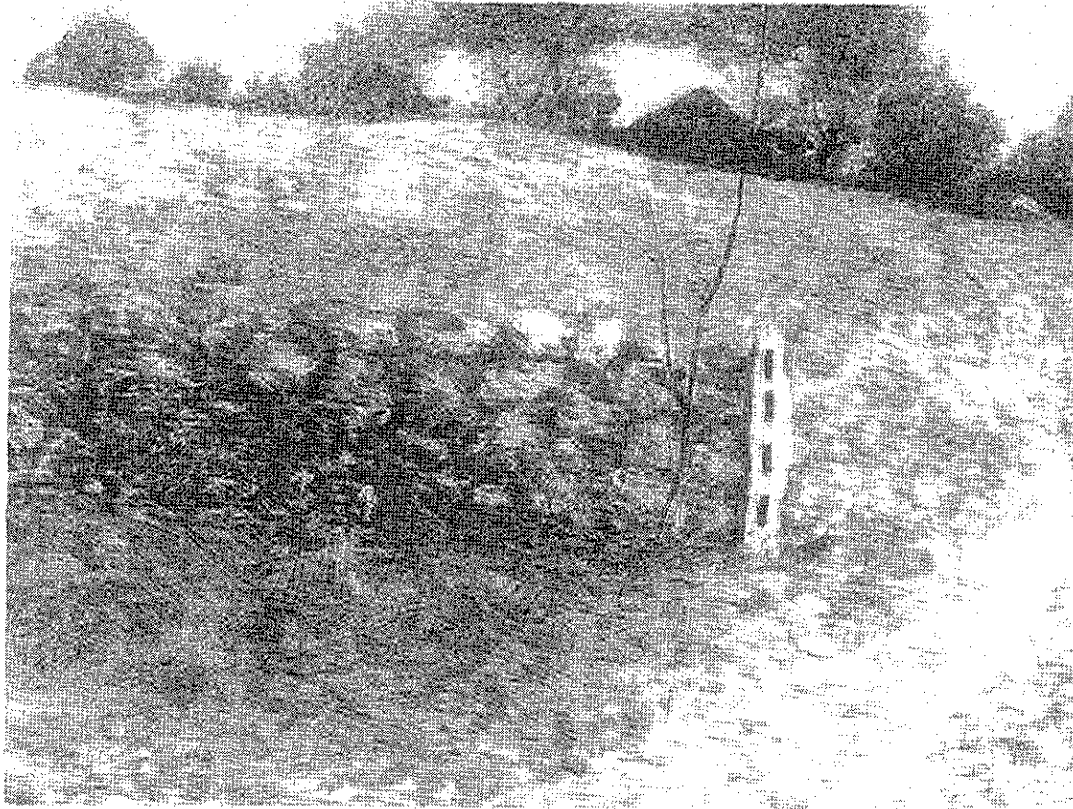
During the design phase of project implementation, the NPS will contact the State of Connecticut's Public Information and Permitting Office, a clearinghouse for the various state offices, to determine application procedures for state water pollution control, underground storage tanks, utility siting, and other permits.

LOCAL REGULATIONS

The NPS will work with the Towns of Ridgefield and Wilton to determine how conservation zoning rules apply to any proposed development.

—*—

PART FIVE: CONSULTATION AND
COORDINATION / PREPARERS



J. ALDEN WEIR, *The Barn Lot*, 1887, ETCHING, 7 5/8 X 10 1/4 IN.
WEIR FARM HERITAGE TRUST

PART FIVE: CONSULTATION AND COORDINATION / PREPARERS

Public Involvement

SUMMARY OF PUBLIC SCOPING

During the planning process, the NPS published two informational newsletters, a draft General Management Plan / Environmental Impact Statement, and a summary of the draft plan. The planning team also held three formal public meetings and numerous, informal, smaller meetings to introduce the public to the planning process, to engage discussion, and to solicit comments.

The first formal public meeting was an open house at the Wilton Library on July 15, 1992. The meeting, a question-and-answer session designed to discuss the planning process and provisions for public involvement, also gave members of the public an opportunity to express their concerns and expectations about the preservation and use of Weir Farm.

In October and November 1992, the planning team held three day-long workshops with artists, art educators, and art historians to engage their thoughts on how Weir Farm should be managed.

On March 25, 1993, a second formal public meeting was held at the Ridgefield Public Library. Here, team members described the preliminary alternatives for Weir Farm and sought public reaction to them.

On July 16, 1994, a third formal public meeting was held at the Aldrich Museum in Ridgefield. Here, team members described the alternatives presented in the draft plan and discussed people's suggestions and concerns. On July 27, 1994, the team made a presentation at Ridgefield's selectmen meeting.

Team members also met with numerous agencies and individuals including the Weir Farm Heritage Trust, Wilton and Ridgefield selectmen and town planners, the executive directors of the Housatonic Regional and Southwest Regional planning agencies, the State Historic Preservation Officer, immediate neighbors,

representatives of the Weir-Leary-White Preserve, and representatives of the Gilbert and Bennett Wire Factory.

Team members contacted the following offices within the state Department of Environmental Protection for resource information — the Office of Planning, Bureau of Outdoor Recreation, Environmental Conservation Branch, State Park Division, Land Acquisition and Management, and the Water Resources Unit. Team members also contacted the Connecticut Trust for Historic Preservation, the Wilton and Ridgefield Parks and Recreation divisions, the Wilton Historical Society, the Ridgefield and Wilton conservation commissions, the U.S. Fish and Wildlife Service, the Connecticut Natural Diversity Data Base, and the Fairfield County Natural Resources Conservation Service.

The team distributed approximately 2,500 copies of a draft plan summary to interested citizens and park neighbors and about 30 copies of the unabridged draft to appropriate agencies for review and comment. The summary documents contained a mail-back form. The team received 63 responses in total.

Of the 63 total responses, 34 indicated a preference for the plan, five indicated a preference for Alternative 2, 12 indicated a preference for Alternative 3; and 12 responses indicated no preference for a particular alternative. Examples of comments received are located in Appendix I. The substantive issues addressed in the final plan are described in the "Modifications Made to the Preferred Alternative to Form the Final Plan" section in Part Two.

Special Thanks

The NPS would like to thank the WEIR FARM HERITAGE TRUST and the following individuals and agencies who contributed to the plan and generously shared their expertise, energy, enthusiasm, and time. Copies of this document will be distributed to the agencies and organizations listed below.

INDIVIDUALS

Richard Adams
C. Charles and Doris Andrews
Barbara Cairns
Senator Christopher J. Dodd
Congressman Gary A. Franks
Senator Joseph I. Lieberman
Anna Weir Ely Smith
Terry Tondro
The Young Family
The Weir Family

FEDERAL AGENCIES

Advisory Council on Historic Preservation
Department of Agriculture
 Natural Resources Conservation Service
Department of the Interior
 U.S. Fish and Wildlife Service
Environmental Protection Agency*

STATE AGENCIES

Department of Transportation
Department of Economic Development
Department of Environmental Protection*
Connecticut Historical Commission*
Connecticut Trust for Historic Preservation
Connecticut Natural Diversity Data Base
Fairfield County Natural Resources Conservation
 Service

OTHERS

Garden Club of America
Housatonic Regional Planning Agency
Lyme Academy of Fine Arts
National Parks and Conservation Association
National Trust for Historic Preservation
The Nature Conservancy
Regional Plan Association - Connecticut
Ridgefield Garden Club
Southwest Regional Planning Commission
Town of Wilton
 Board of Planning
 Board of Selectmen
 Board of Zoning
 Conservation Commission
 Parks and Recreation
 Historical Society
Town of Ridgefield
 Board of Planning
 Board of Selectmen
 Board of Zoning
 Conservation Commission
 Parks and Recreation
 Historical Society
Trust for Public Land
William Benton Museum of Art

...and to all the Weir Farm neighbors who have taken the time to meet with us and read all the newsletters and plans. Many thanks!

* indicates agencies who responded to draft plan

*
**PART FIVE: CONSULTATION AND
COORDINATION / PREPARERS**

***Planning Team, Advisors, and
Consultants***

NORTH ATLANTIC REGION

Marjorie Smith, Team Captain
John Maounis, Regional Curator
Ellen Levin Carlson, Community Planner
Lisa Skorupka, Writer/Editor
Douglas Evans, Landscape Architect
Paul Weinbaum, Regional Historian
Richard Crisson, Historical Architect

WEIR FARM NATIONAL HISTORIC SITE

Sarah Olson, Superintendent
Robert Fox, Facilities Manager
Patricia Clark, Administrative Technician
Gay Vietzke, Park Ranger

**FREDERICK LAW OLMSTED
NATIONAL HISTORIC SITE**

Lauren Meier, Historical Landscape Architect,
Olmsted Center for Landscape Preservation

HARPERS FERRY CENTER

Clifford Soubier, Interpretive Specialist (retired)

WEIR FARM HERITAGE TRUST

Susan Angevin, former Executive Director
Catherine Barner, Chair, Council of Overseers
Charles Burlingham, Jr., President, Board of Directors
Hildegard Cummings, Council of Overseers
Constance Evans, Executive Director
Alicia Lay Leuba, Council of Overseers

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Audrey Flack, East Hampton, NY
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Yolanda Merchant, Wainscott, NY
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Renee Kahn, Stamford, CT

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Janet Selah Dickson, Yale University Art Gallery
Donna Fitzgerald, Iling Middle School
Barbara Grasso, Bristol Public Schools
Dr. James Longo, Stamford Public Schools
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Martha Savage, Betsy Ross Arts Magnet School
V. Chip Zellner, Wilton High School

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Doreen Bolger, Amon Carter Museum
Linda S. Ferber, The Brooklyn Museum
Susan G. Larkin, Rock Ridge, Greenwich, CT
Nicolai Cikovsky, Jr., National Gallery of Art
H. Barbara Weinberg,
The Metropolitan Museum of Art
Brian Wolf, Yale University

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Dr. Robert E. Manning, Burlington, VT

Natural Resources Conservation Service, U.S.

Department of Agriculture, Bethel, CT

U.S. Fish and Wildlife Service,

U.S. Department of the Interior, Hadley, MA

PART SIX: APPENDICES



SPERRY ANDREWS, *The Laundry Line*, 1993, OIL ON CANVAS, 20 X 20 IN.

PRIVATE COLLECTION

*
APPENDIX A:
ENABLING LEGISLATION

APPENDIX A: ENABLING LEGISLATION

PUBLIC LAW 101-485—OCT. 31, 1990

104 STAT. 1171

Public Law 101-485
101st Congress

An Act

To establish the Weir Farm National Historic Site in the State of Connecticut.

Oct. 31, 1990
[S. 2059]

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled.

Weir Farm
National
Historic Site
Establishment
Act of 1990.
National parks.
Art.

SECTION 1. SHORT TITLE.

This Act may be cited as the "Weir Farm National Historic Site Establishment Act of 1990".

SEC. 2. DEFINITIONS.

As used in this Act—

- (1) The term "Secretary" means the Secretary of the Interior.
- (2) The term "historic site" means the Weir Farm National Historic Site established in section 4.

SEC. 3. FINDINGS AND PURPOSES.

(a) FINDINGS.—The Congress finds that—

(1) the Weir Farm in Connecticut is listed on the National Register of Historic Places as a historic site associated with major American artists and several artistic developments;

(2) the Weir Farm, acquired in 1882 by J. Alden Weir, a founder and principal exponent of American Impressionism, has been continuously occupied by working artists and their families who have maintained its significance and integrity as a historic site; and

J. Alden Weir.

(3) the Weir Farm, including the house, barns, studios, pond, field, and woods thereon, and the approximately 113 acres of adjacent natural areas owned by the Nature Conservancy and the Town of Ridgefield, Connecticut, provide opportunities for illustrating and interpreting cultural themes of our Nation's heritage and provide opportunities for public use and enjoyment.

(b) PURPOSES.—The purposes of this Act are—

(1) to preserve a significant site of the tradition of American Impressionism;

(2) to maintain the integrity of a setting that inspired artistic expression and encourages public enjoyment; and

(3) to offer opportunities for the inspirational benefit and education of the American people.

SEC. 4. ESTABLISHMENT OF WEIR FARM NATIONAL HISTORIC SITE.

16 USC 461 note.

(a) IN GENERAL.—There is established, as a unit of the National Park System, the Weir Farm National Historic Site in the State of Connecticut.

(b) DESCRIPTION.—The historic site shall consist of—

(1) the approximately 2-acre core parcel containing the Weir house, studio, and barn; and

(2) the approximately 60 acres and improvements thereon owned by the State of Connecticut;

both as generally depicted on a map entitled "Land Ownership Map, Weir Farm Historic Site", Figure 5, dated October 1989, as contained in the National Park Service Weir Farm Suitability/Feasibility Study, February, 1990. Such map shall be on file and available for public inspection in the appropriate offices of the National Park Service.

SEC. 5. ACQUISITION OF REAL AND PERSONAL PROPERTY AND SERVICES.

(a) **REAL AND PERSONAL PROPERTY.**—The Secretary is authorized to acquire by donation, exchange, or purchase with donated or appropriated funds, the lands and improvements within the boundaries of the historic site, except that any such lands and improvements owned by the State of Connecticut may be acquired only by donation. The Secretary may also acquire by the same methods personal property associated with, and appropriate for, the interpretation of the historic site: *Provided*, That the Secretary may acquire works of art associated with the Weir family, J. Alden Weir, and other artists who lived at or visited the site only by donation or purchase with donated funds.

(b) **OTHER PROPERTY, FUNDS, AND SERVICES.**—The Secretary is authorized to accept and use donated funds, property, and services to carry out this Act.

SEC. 6. ADMINISTRATION OF HISTORIC SITE.

(a) **IN GENERAL.**—The Secretary shall administer the historic site in accordance with this Act and the laws generally applicable to units of the National Park System, including the Act entitled "An Act to establish a National Park Service, and for other purposes", approved August 25, 1916 (16 U.S.C. 1 et seq.), and the Act entitled "An Act to provide for the preservation of historic American sites, buildings, objects, and antiquities of national historic significance, and for other purposes", approved August 21, 1935 (16 U.S.C. 461 et seq.), except that the Secretary shall take no action with respect to the 60 acres owned by the State of Connecticut within the boundaries of the historic site until such time as the State has transferred all right, title, and interests therein to the Secretary.

(b) **COOPERATIVE AGREEMENTS.**—(1) The Secretary may consult and enter into cooperative agreements with the Weir Farm Heritage Trust, the State of Connecticut, the American Academy of Arts and Letters, and other organizations and groups in the development, presentation and funding of art exhibits, resident artist programs, and other appropriate activities related to the preservation, development, and use of the historic site.

(2) The Secretary may consult and enter into cooperative agreements with the Nature Conservancy and the towns of Ridgefield and Wilton for the purpose of coordinating activities on the historic site with activities on the Nature Conservancy's Weir Preserve and lands adjoining the historic site owned by the towns.

(c) **EXHIBITS.**—The Secretary may display, and accept for the purpose of display, works of art associated with J. Alden Weir, the Weir Farm, and the American Impressionist movement, as may be necessary for the interpretation of the historic site.

(d) **GENERAL MANAGEMENT PLAN.**—Within 2 complete fiscal years after the date of the enactment of this Act, the Secretary shall submit to the Committee on Interior and Insular Affairs of the United States House of Representatives and to the Committee on Energy and Natural Resources of the United States Senate a gen-

*
APPENDIX A:
ENABLING LEGISLATION

PUBLIC LAW 101-485—OCT. 31, 1990

104 STAT. 1173

eral management plan for the historic site. The plan shall be prepared in accordance with section 12(b) of the Act of August 18, 1970 (16 U.S.C. 1a-1 through 1a-7) and other applicable law.

SEC. 7. AUTHORIZATION OF APPROPRIATIONS.

There are authorized to be appropriated such sums as may be necessary to carry out the purposes of this Act, except that not more than \$1,500,000 may be appropriated for the acquisition of real and personal property.

Approved October 31, 1990.

LEGISLATIVE HISTORY—S. 2059:

HOUSE REPORTS: No. 101-782 (Comm. on Interior and Insular Affairs).
SENATE REPORTS: No. 101-318 (Comm. on Energy and Natural Resources).
CONGRESSIONAL RECORD, Vol. 136 (1990):
June 14, considered and passed Senate.
Oct. 10, considered and passed House, amended.
Oct. 17, Senate concurred in House amendment.

Weir Farm
National
Historic Site
Expansion
Act of 1994.
16 USC 461 note.

**TITLE II—WEIR FARM NATIONAL
HISTORIC SITE ADDITIONS**

SEC. 201. SHORT TITLE.

This title may be cited as the "Weir Farm National Historic Site Expansion Act of 1994".

SEC. 202. PURPOSE.

The purpose of this title is to preserve the last remaining undeveloped parcels of the historic Weir Farm that remain in private ownership by including the parcels within the boundary of the Weir Farm National Historic Site.

SEC. 203. BOUNDARY ADJUSTMENT.

(a) **ADJUSTMENT.**—Section 4(b) of the Weir Farm National Historic Site Establishment Act of 1990 (Public Law 101-485; 104 Stat. 1171) is amended—

- (1) by striking out "and" at the end of paragraph (1);
- (2) by striking out the flush material below paragraph (2); and
- (3) by adding at the end the following:

"(3) the approximately 2-acre parcel of land situated in the town of Wilton, Connecticut, designated as lot 18 on a map entitled 'Revised Map of Section I, Thunder Lake at Wilton, Connecticut, Scale 1"=100', October 27, 1978, Ryan and Faulds Land Surveyors, Wilton, Connecticut', that is on file in the office of the town clerk of the town of Wilton, and therein numbered 3673; and

"(4) the approximately 0.9-acre western portion of a parcel of land situated in the town of Wilton, Connecticut, designated as Tall Oaks Road on the map referred to in paragraph (3)."

(b) **GENERAL DEPICTION.**—Section 4 of such Act, as amended by subsection (a), is further amended by adding at the end the following:

"(c) **GENERAL DEPICTION.**—The parcels referred to in paragraphs (1) through (4) of subsection (b) are all as generally depicted on a map entitled 'Boundary Map, Weir Farm National Historic Site, Fairfield County Connecticut', dated June 1994. Such map shall be on file and available for public inspection in the appropriate offices of the National Park Service."

**APPENDIX B: SECTION 106
CONSULTATION REQUIREMENTS FOR
PLAN UNDERTAKINGS**

As required by the Programmatic Agreement for compliance with Section 106 of the National Historic Preservation Act of 1966, as amended, the following list indicates those undertakings that are subject to further consultation and the stage of planning at which consultation is most likely to be completed. Undertakings which are programmatic exclusions are indicated. Undertakings encompassed by the cultural landscape

report (CLR) treatment plan will be submitted for phased review and be the subject of memoranda of agreement.

If information needed to support an accurate restoration is lacking, the area will be preserved rather than restored.

These requirements apply to actions that take place on Weir Farm NHS property or that are conducted with federal funds

ACTIONS

**COMPLIANCE
REQUIREMENTS**

Selectively restore Weir complex landscape to its ca 1940 appearance, including fields, orchards, gardens, and outbuildings

Requires State Historic Preservation Office (SHPO)/ Advisory Council on Historic Preservation (ACHP) review; cultural landscape report (CLR) treatment plan

Restore exterior of structures to their ca 1940 appearance

Requires SHPO/ACHP review; historic structure report

Stabilize environmental conditions of the main house and Weir and Young studios

Programmatic exclusion C1a

Rehabilitate Burlingham complex landscape

Requires SHPO/ACHP review; CLR Treatment Plan

Rehabilitate the Burlingham house for housing; rehabilitate Burlingham barn for year-round educational program use

Requires SHPO/ACHP review; historic structure report

Preserve woodshed and tool house in Burlingham complex

Programmatic exclusion C1a

Clear and restore areas of woodland east of Nod Hill Road

Requires SHPO/ACHP review; CLR Treatment Plan

Rehabilitate caretaker's house for housing

Requires SHPO/ACHP review

Rehabilitate and expand caretaker's garage/barn for studio space

Requires SHPO/ACHP review; completion of HSR

APPENDIX B:
SECTION 106 CONSULTATION REQUIREMENTS
FOR PLAN UNDERTAKINGS

Rehabilitate existing structure(s) near the site for a visitor center	Requires SHPO/ACHP review
Construct parking facility for approximately 25 cars for visitor center; construct bus turn around for shuttle drop-off	Requires SHPO/ACHP review
Rehabilitate existing structure(s) near the site for administrative staff and maintenance functions, or if not feasible, construct new structure(s)	Requires SHPO/ACHP review
Plant vegetative screening near site boundaries	Requires SHPO/ACHP review; CLR treatment plan
Add new paths to connect key park sites to historic path system	Requires SHPO/ACHP review; CLR treatment plan

**CULTURAL RESOURCE MANAGEMENT
INVENTORIES, PLANS, AND STUDIES**

NPS-28 (Cultural Resources Management Guideline) requires certain studies and specifies that others be identified in the General Management Plan. Additional studies may be required before undertakings can be carried out. These studies will make it possible for the parks cultural resources to be appropriately managed and preserved.

The following studies have been completed or are in draft:

- Scope of collections statement
- Historic painting sites study
- Historic structure report
- Cultural landscape report, volume 1:
site history and existing conditions
- Historic furnishings report
- Historic base map

The following studies should be completed prior to plan implementation:

- Archeological overview and assessment
- Archeological identification study
- Archeological evaluation study
- Ethnographic overview and assessment
- Collection condition survey

Collection management plan
Cultural lanscape report, volume 2:
analysis and treatment plan

The site is listed on the National Register of Historic Places; documentation forms will need to be amended to reflect any boundary enlargement. Additional research will need to be undertaken to further document the collections, including works of art, that become available for display at the site.

Work requiring ground disturbance—including the expansion of the trail system; the preservation, rehabilitation, or restoration of structures and the cultural landscape; and new construction—will require archeological testing to identify archeological resources and assess their significance.

With respect to Weir Farm National Historic Site, both the Connecticut SHPO and the ACHP were notified in June 1992 shortly after planning began and were invited to participate. A meeting was held with the SHPO to discuss management issues early in the planning phase. The draft General Management Plan/Environmental Impact Statement was submitted to both agencies for formal review. Comments have been addressed in this document.

WEIR FARM

APPENDIX C: COST ESTIMATES

CAPITAL COST ESTIMATES FOR THE PLAN

Phase	Category	Project	Gross Construction	Planning & Design	Cost
Phase I	Research	Conduct Boundary Survey		40,000	
		Catalogue Collections		100,000	
		Survey Condition of Collections		20,000	
		Develop Collections Management Plan		25,000	
	Construction	Preserve Weir Complex Structures	1,354,000	310,000	1,664,000
		Rehabilitate Burlingham Complex Structures	708,000	162,000	870,000
		Rehabilitate Caretaker's House	259,000	59,000	318,000
		Rehabilitate Caretaker's Garage/Barn for Studio	131,000	30,000	161,000
		Stabilize Landscape Features	1,087,000	249,000	1,336,000
	Interpretation	Produce Weir and Burlingham Complex Exhibits	<u>262,500</u>	<u>31,500</u>	<u>294,000</u>
Sub-Total		3,801,500	1,026,500	4,828,000	

Phase II	Research	Conduct Natural Resource Monitoring		10,000	
	Construction	Construct Visitor Center	2,366,000	542,000	2,908,000
		Associated Site Work	608,000	139,000	747,000
		Associated Parking	67,000	15,000	82,000
		Construct Bus Drop-Off	26,000	6,000	32,000
		Construct Administration/Maintenance Facility	808,000	185,000	993,000
		Associated Site Work	206,000	47,000	253,000
		Associated Parking	17,000	4,000	21,000
	Interpretation	Produce Visitor Center Exhibits	<u>632,000</u>	<u>163,000</u>	<u>795,000</u>
	Sub-Total		4,730,000	1,111,000	5,841,000

Phase III	Construction	Rehabilitate Landscape Park-Wide	360,000	83,000	443,000
	Interpretation	Produce Landscape Exhibits	<u>75,000</u>	<u>25,000</u>	<u>100,000</u>
Sub-Total			435,000	108,000	543,000

Total					11,212,000
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Costs of establishing an art collection (to be supported by private funds) and purchasing additional land are not included.

Costs developed using the National Park Service Class "C" Cost Estimating Guide.

APPENDIX C: COST ESTIMATES

CAPITAL COST ESTIMATES FOR ALTERNATIVE 2

Phase	Category	Project	Gross Construction	Planning & Design	Cost
Phase I	Research	Conduct Boundary Survey		40,000	
		Catalogue Collections		100,000	
		Survey Condition of Collections		20,000	
		Develop Collections Management Plan		25,000	
	Construction	Preserve Weir Complex Structures	1,354,000	310,000	1,664,000
		Rehabilitate Burlingham Complex Structures	708,000	162,000	870,000
		Rehabilitate Caretaker's House & Garage/Barn	271,000	62,000	333,000
		Stabilize Landscape Features	1,087,000	249,000	1,336,000
	Interpretation	Produce Weir and Burlingham Complex Exhibits	<u>313,000</u>	<u>25,000</u>	<u>338,000</u>
Sub-Total			3,733,000	993,000	4,726,000
Phase II	Research	Conduct Natural Resource Monitoring		10,000	
	Construction	Construct Visitor Center	3,851,000	882,000	4,733,000
		Associated Site Work	980,000	224,000	1,204,000
		Associated Parking	67,000	15,000	82,000
		Construct Bus Drop-Off	26,000	6,000	32,000
		Construct Administration/Maintenance Facility	808,000	185,000	993,000
		Associated Site Work	206,000	47,000	253,000
		Associated Parking	17,000	4,000	21,000
	Interpretation	Produce Visitor Center Exhibits	<u>1,103,000</u>	<u>312,000</u>	<u>1,415,000</u>
Sub-Total			7,058,000	1,685,000	8,743,000
Phase III	Construction	Maintain Landscape Park-Wide	<u>138,000</u>	<u>32,000</u>	<u>170,000</u>
Sub-Total			138,000	32,000	170,000
Total					<u>13,639,000</u>

Costs of establishing an art collection (to be supported by private funds) and purchasing additional land are not included.

Costs developed using the National Park Service Class "C" Cost Estimating Guide.

WEIR FARM

CAPITAL COST ESTIMATES FOR ALTERNATIVE 3

Phase	Category	Project	Gross Construction	Planning & Design	Cost
Phase I	Research	Conduct Boundary Survey		40,000	
		Catalogue Collections		100,000	
		Survey Condition of Collections		20,000	
		Develop Collections Management Plan		25,000	
	Construction	Preserve Weir Complex Structures	1,099,000	252,000	1,351,000
		Rehabilitate Burlingham Complex Structures	708,000	162,000	870,000
		Rehabilitate Caretaker's House & Garage/Barn	271,000	62,000	333,000
		Stabilize Landscape Features	66,000	15,000	81,000
	Interpretation	Produce Weir and Burlingham Complex Exhibits	<u>45,000</u>	<u>12,000</u>	<u>57,000</u>
		Sub-Total	2,189,000	688,000	2,877,000
Phase II	Research	Conduct Natural Resource Monitoring		10,000	
	Construction	Rehabilitate Main Barn for Visitor Contact/Curat	605,000	139,000	744,000
		Construct Bus Drop-Off	26,000	6,000	32,000
		Associated Site Work	95,000	22,000	117,000
	Interpretation	Produce Visitor Center Exhibits	<u>585,000</u>	<u>49,000</u>	<u>634,000</u>
		Sub-Total	1,311,000	226,000	1,537,000
Phase III	Construction	Maintain Landscape Park-Wide	<u>124,000</u>	<u>29,000</u>	<u>153,000</u>
Sub-Total			124,000	29,000	153,000
Total					4,567,000

Costs of establishing an art collection (to be supported by private funds) and purchasing additional land are not included.
 Costs developed using the National Park Service Class "C" Cost Estimating Guide.

APPENDIX C: COST ESTIMATES

PROJECTED ANNUAL OPERATIONS AND MAINTENANCE COSTS FOR THE PLAN

Permanent Staff	Salary w/ Benefits
Superintendent (GS-13)	72,000
Secretary (GS-06)	29,000
Facility Manager (GS-12)	57,000
Secretary (20 hrs) (GS-05)	13,000
Chief of Visitor Services and Museum Management (GS-12)	57,000
Administrative Officer (GS-09)	39,000
Chief of Interpretation (GS-11)	47,000
Education Specialist (GS-09)	39,000
Park Ranger (GS-07)	32,000
Museum Curator (GS-09)	39,000
Buildings and Utilities Foreman (WS-09)	38,000
Maintenance Worker (WG-07)	27,000
Maintenance Worker (WG-05)	25,000
Horticulturist (GS-09)	<u>39,000</u>
Sub-Total	553,000
Temporary Staff	
Seasonal Park Ranger (20 hrs) (GS-05)	13,000
Maintenance Worker (20 hrs) (WG-05)	12,000
Laborer (WG-03)	<u>22,000</u>
Sub-Total	47,000
Weir Farm Heritage Trust (four positions)	private funds
Maintenance Costs	
Sub-Total	<u>250,000</u>
Total Annual Operations and Maintenance Costs	850,000

PROJECTED ANNUAL OPERATIONS AND MAINTENANCE COSTS FOR ALTERNATIVE 2

Permanent Staff	Salary w/ Benefits
Superintendent (GS-13)	72,000
Secretary (GS-06)	29,000
Facility Manager (GS-12)	57,000
Secretary (20 hrs) (GS-05)	13,000
Chief of Visitor Services and Museum Management (GS-12)	57,000
Administrative Officer (GS-09)	39,000
Chief of Interpretation (GS-11)	47,000
Education Specialist (GS-09)	39,000
Park Ranger (GS-07)	32,000
Park Ranger (GS-05)	26,000
Museum Curator (GS-09)	39,000
Museum Technician (GS-07)	32,000
Buildings and Utilities Foreman (WS-09)	38,000
Maintenance Worker (WG-07)	27,000
Maintenance Worker (WG-05)	25,000
Horticulturist (GS-09)	<u>39,000</u>
Total	611,000
Temporary Staff	
Seasonal Park Ranger (20 hrs) (GS-05)	13,000
Maintenance Worker (20 hrs) (WG-05)	12,000
Laborer (WG-03)	<u>22,000</u>
Total	47,000
Weir Farm Heritage Trust (four positions)	private funds
Maintenance Costs	
Total	<u>300,000</u>
Total Annual Operations and Maintenance Costs	958,000

APPENDIX C: COST ESTIMATES

PROJECTED ANNUAL OPERATIONS AND MAINTENANCE COSTS FOR ALTERNATIVE 3

Permanent Staff	Salary w/ Benefits
Superintendent (GS-13)	72,000
Secretary (GS-06)	29,000
Facility Manager (GS-12)	57,000
Secretary (20 hrs) (GS-05)	13,000
Chief of Visitor Services and Musuem Management (GS-12)	57,000
Administrative Officer (GS-09)	39,000
Chief of Interpretation (GS-11)	47,000
Park Ranger (GS-05)	26,000
Museum Curator (GS-09)	39,000
Buildings and Utilities Foreman (WS-09)	38,000
Maintenance Worker (WG-07)	27,000
Horticulturist (GS-09)	<u>39,000</u>
Total	483,000
Temporary Staff	
Seasonal Park Ranger (20 hrs) (GS-05)	13,000
Laborer (WG-03)	<u>22,000</u>
Total	35,000
Weir Farm Heritage Trust (two positions)	private funds
Maintenance Costs	
Total	<u>200,000</u>
Total Annual Operations and Maintenance Costs	718,000

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APPENDIX D:
CRITERIA FOR BOUNDARY ADJUSTMENTS

**APPENDIX D: CRITERIA FOR
BOUNDARY ADJUSTMENTS**

**Application of Boundary Criteria
Proposal**

- A. Revise boundary of park to embrace nearby properties for development for visitor center.
- B. Revise boundary of park to embrace nearby properties for development for park maintenance and administration facilities.
- C. Acquire easement or right-of-way over State of Connecticut and Town of Ridgefield properties connecting proposed visitor center and parking lot to the park for visitor/pedestrian access.

These proposed boundary adjustments are based on a review of the adequacy of the boundary for Weir Farm National Historic Site established by Public Law 101 - 485. Based on information currently available about resources and administrative requirements, there are no other adjustments necessary to carry out the purposes of the park at this time.

Consultation

Weir Farm National Historic Site was established in 1990. During the course of the general management planning process, research related to the historic landscape revealed that any substantial, park-related development proposed for land within the present boundary would have a negative impact on cultural landscape features and the historic setting in general. In addition, park staff have noted that the space available in existing park structures is inadequate (and in some cases inappropriate) for park operations and visitor services. Weir Farm requires more space to accommodate these functions in a manner consistent with the purpose of the park.

The Superintendent, and representatives of the Weir Farm Heritage Trust and the planning team have discussed the boundary changes with adjacent landowners. The public, local officials, and state agencies have been made aware that a planning process is under

way and had 60 days to comment on the draft document in writing and at public meetings. This document is being made available for 30 days.

**APPLICABLE CRITERIA
(NPS MANAGEMENT POLICIES, CH. 2 P.8
AND NPS SUPPLEMENT)**

A: Parcels for visitor center and administration and maintenance facility. The same criteria for boundary adjustments apply to both of these sites. For the sake of brevity, they will be considered together. Criteria for appropriate parcels has been identified. The parcel will be located within one mile of the park boundary and may include a structure that is appropriate for redevelopment. The parcel should also have few adjacent residential neighbors, good road access, appropriate topography, and positive drainage. A development feasibility study has been completed that identifies properties appropriate for park-related development. These properties (the Goldsmith, DiNapoli and Meines properties) are located to the northeast of the park.

Under criterion 2c, these parcels present the opportunity to locate visitor services and park operations facilities away from the park's historic scene. Wherever possible, the National Park Service will make use of existing structures and will limit new development, thereby maintaining the present character of the area.

Under criterion 4, these parcels are feasible to administer. However, they will require some level of rehabilitation and/or development in order to meet visitor service and park operation needs. They will increase the workload of the maintenance staff and will require additional funding to develop and maintain.

Acquisition Costs and Priority

Class C cost estimates for development of the affected parcels have been prepared. The cost estimates prepared for the General Management Plan do not include figures for land acquisition.

APPENDIX E:
LAND PROTECTION PLAN ADDENDUM

**APPENDIX E: LAND PROTECTION
PLAN ADDENDUM**

**Addendum to Land Protection Plan for
Weir Farm National Historic Site**

January 1995

This addendum updates the Land Protection Plan for Weir Farm National Historic Site, approved February 7, 1993.

**UPDATE OF LAND
PROTECTION RELATED ACTIVITIES:**

Since the approval of the Land Protection Plan, the following activities have taken place:

- (1) NPS purchased the core property with main house and studios from the Trust for Public Land (TPL) in March 1993.
- (2) Legislation was enacted to bring Lot 18 and its associated unbuilt road into the park's boundaries and NPS has purchased Lot 18 from TPL.
- (3) Lot 19 was privately developed for residential purposes.
- (4) The State of Connecticut has transferred the caretaker's house to the NPS.

CHANGES TO THE PLAN:

The proposal described in this document prescribes a number of programs and activities that affect the Land Protection Plan. The plan calls for the acquisition of

nearby lands to support the establishment of a visitor center and an administration and maintenance facility and proposes acquisition of an easement or right-of-way over State of Connecticut and Town of Ridgefield properties for visitor/pedestrian access.

Lands for Development. At least two parcels will be acquired to support the development of a visitor center and an administration and maintenance facility. The selected parcels will share the following characteristics.

The parcels will be located within one mile (considered walking distance for the purposes of this plan) of the park boundary and may include a structure(s) appropriate for redevelopment. The parcels should also have few adjacent residential neighbors, good road access, appropriate topography, and positive drainage. The acquisition of these parcels is essential to the implementation of the plan. A development feasibility study has been completed that identifies properties appropriate for park-related development. These properties (the Goldsmith, DiNapoli and Meines properties) are located to the northeast of the park.

METHOD OF ACQUISITION:

Any properties and interest in properties would be acquired by donation or on a willing seller-willing buyer basis.

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APPENDIX F:
GLOSSARY

APPENDIX F: GLOSSARY

Accession - A transaction whereby one or more museum objects or specimens are acquired in the same manner from one source at one time for a museum collection. Accessions include gifts, exchanges, purchases, field collections, loans, and transfers.

Adaptive Reuse - A use for a structure or landscape other than its historic use, normally entailing some modification of the structure or landscape.

Building Conservation - The science of preserving an historic structure's materials by observing and analyzing their deterioration, determining causes of and solutions to problems, and directing remedial interventions.

Carrying capacity - Carrying capacity refers to the amount and type of public use that can be accommodated within a national park area. Contemporary carrying capacity frameworks focus on indicators and standards of quality. Indicators are specific, measurable variables which reflect the quality of the visitor experience. Standards define the quantitative and measurable condition of each indicator variables; once standards have been exceeded, carrying capacity has been reached. Studies at Weir Farm identified several indicators of the quality of the visitor experience and determined visitor-based standards of quality for the maximum number of people who might visit Weir Farm at any one time.

Cultural Landscapes

Designed Historic Landscapes - Landscapes having significance as a design or work of art, consciously laid out by a landscape architect, master gardener, architect, or horticulturalist according to a design principle, or by an owner or other amateur using a recognized style or tradition in response or reaction to a recognized style or tradition; they may have an historical association with a significant person or persons, trend, or event in landscape architecture.

Historic Rural Landscapes - Vernacular landscapes that have been historically used by people, or shaped or modified by human activity, occupancy, or intervention, and that possess a significant concentration, linkage, or continuity of land use, vegetation, buildings and structures, road and waterways, and natural features.

Historic Vernacular Landscapes - Landscapes whose use, construction, or physical layout reflect endemic traditions, customs, beliefs, or values; in which the expression of cultural values, social behavior, and individual actions over time is manifested in the physical features and material and their interrelationships, including patterns of spatial organization, land use, circulation, vegetation, structures, and objects in which the physical, biological, and cultural features reflect customs and lives of everyday people.

Preservation - A treatment utilized by the NPS to preserve an historic property in its present condition if a) that condition allows for satisfactory protection, maintenance, use and interpretation, or b) another treatment is warranted but cannot be accomplished until some future time.

Rehabilitation - A treatment utilized by the NPS to rehabilitate an historic property for contemporary use if a) it cannot adequately serve an appropriate use in its present condition, and b) rehabilitation will retain its essential features and will not alter its integrity and character, or conflict with park management objectives.

Restoration - A treatment utilized by the NPS to restore an historic property to an earlier appearance if a) restoration is essential to public understanding of the cultural associations of a park, and b) sufficient data exists to permit restoration with minimal conjecture.

Stabilization - Action to render an unsafe, damaged, or deteriorated property stable while retaining its present form.

APPENDIX G:
REFERENCES

APPENDIX G: REFERENCES

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APPENDIX G:
REFERENCES

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WEIR FARM

APPENDIX H: EXAMPLES OF COMMENTS RECEIVED ON DRAFT PLAN

WEIR FARM NATIONAL HISTORIC SITE
SUMMARY OF DRAFT GENERAL MANAGEMENT PLAN

Mark
7/28

What's Your Opinion? We would like to know which aspects of each alternative you favor or dislike.

Do you have comments
on Alternative 1:
Reuniting the Historic
Landscape with the Art
it Inspired?

I favor this total approach. The extra cost is more than justified by the visual & historic benefits this alternative would generate.

Do you have comments
on Alternative 2:
Presenting Weir Farm
as a "Work of Art?"

Dislike the orientation at a new visitor center off-site. I believe this would distract from the total feeling.

Do you have comments
on Alternative 3:
Protecting a Cultural
Resource?

Not bold enough -

Sorry to be
so slow in
responding!

WEIR FARM NATIONAL HISTORIC SITE
SUMMARY OF DRAFT GENERAL MANAGEMENT PLAN

What's Your Opinion? We would like to know which aspects of each alternative you favor or dislike.

Do you have comments
on Alternative 1:
Reuniting the Historic
Landscape with the Art
it Inspired?

The best alternative. The sense of continuity of the site is best served here by having artists who are truly in residence. To avoid confusing visitors, the major focus of interpretation should be on J. Alden Weir.

Do you have comments
on Alternative 2:
Presenting Weir Farm
as a "Work of Art?"

Confusing in the extreme trying to and disjunctive in giving weight to too many artists (Dorothy Weir Young! come on! J. Alden Weir is the major artist & should be central; too many names, esp. of minor artists, will only confuse visitors.

Do you have comments
on Alternative 3:
Protecting a Cultural
Resource?

This alternative serves mainly the neighboring property owners, and does not justify the tax money, donations and volunteer time that have been devoted to saving Weir Farm.

*
APPENDIX H:
EXAMPLES OF COMMENTS RECEIVED ON DRAFT PLAN

received 6/22/94

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WEIR FARM NATIONAL HISTORIC SITE
SUMMARY OF DRAFT GENERAL MANAGEMENT PLAN

What's Your Opinion? We would like to know which aspects of each alternative you favor or dislike.

Comments

Alternative 1:

Reuniting the Historic

Landscape with the Art

it Inspired?

THANK YOU FOR THE LOVELY BOOK. I ENJOYED IT VERY MUCH.

I PREFER ALTERNATIVE 1. THE ARTIST IN RESIDENCE ARRANGEMENT IS

-AS FAR AS I KNOW- THE ONLY RESIDENCY OF ITS KIND IN CONNECTICUT.

HAVING PARTICIPATED IN A RESIDENCY PROGRAM IN 1986 AT DIERASSI FOUNDATION

IN WOODSIDE, CALIFORNIA, I KNOW HOW MEANINGFUL SUCH AN EXPERIENCE IS TO AN ARTIST.

Alberta Cifolle

Do you have comments

on Alternative 2:

Presenting Weir Farm

as a "Work of Art?"

Do you have comments

on Alternative 3:

Protecting a Cultural

Resource?

*
WEIR FARM NATIONAL HISTORIC SITE
SUMMARY OF DRAFT GENERAL MANAGEMENT PLAN

What's Your Opinion? We would like to know which aspects of each alternative you favor or dislike.

Do you have comments
on Alternative 1:

Reuniting the Historic

Landscape with the Art

it Inspired?

I prefer Alternative 1 To 2 + 3. The artist-in residence and school programs. Acquiring 3 adjacent properties is a good idea - as is off-site parking in a commercial district for special events.

Do you have comments

on Alternative 2:

Presenting Weir Farm

as a "Work of Art?"

My husband and I walked around - down to the pond etc. and were very impressed with how the Weir farm is now, and its potential.

Do you have comments

on Alternative 3:

Protecting a Cultural

Resource?

As an artist member of The Silvermine Guild I strongly approve keeping alive the artistic tradition aspect of Weir Farm

Sincerely Yours -

Helen B. Barnes

WEIR FARM

WEIR FARM NATIONAL HISTORIC SITE
SUMMARY OF DRAFT GENERAL MANAGEMENT PLAN

35

What's Your Opinion? We would like to know which aspects of each alternative you favor or dislike.

Do you have comments
on Alternative 1:
Reuniting the Historic
Landscape with the Art
it Inspired?

I prefer Alternative I because of the
artists who were Weir's contemporaries
& the possible exhibits for the future.
I also like limiting the parking there & keeping
it small.

Do you have comments
on Alternative 2:
Presenting Weir Farm
as a "Work of Art?"

Unfortunately the later artists are not
as well known and the value is only
a PS to Alternative I

Do you have comments
on Alternative 3:
Protecting a Cultural
Resource?

Although least expensive not as valuable
as a Historic resource.

7/14/94

WEIR FARM NATIONAL HISTORIC SITE
SUMMARY OF DRAFT GENERAL MANAGEMENT PLAN

What's Your Opinion? We would like to know which aspects of each alternative you favor or dislike.

Do you have comments
on Alternative 1:
Reuniting the Historic
Landscape with the Art
it Inspired?

My choice. The appeal to a broader segment of people lies with this
alternative. Even if the initial cost is higher, this would yield a
greater return. I feel it would also be more interesting to artist and
lay person.

Do you have comments
on Alternative 2:
Presenting Weir Farm
as a "Work of Art?"

My second choice.

Do you have comments
on Alternative 3:
Protecting a Cultural
Resource?

Only as a last resort.